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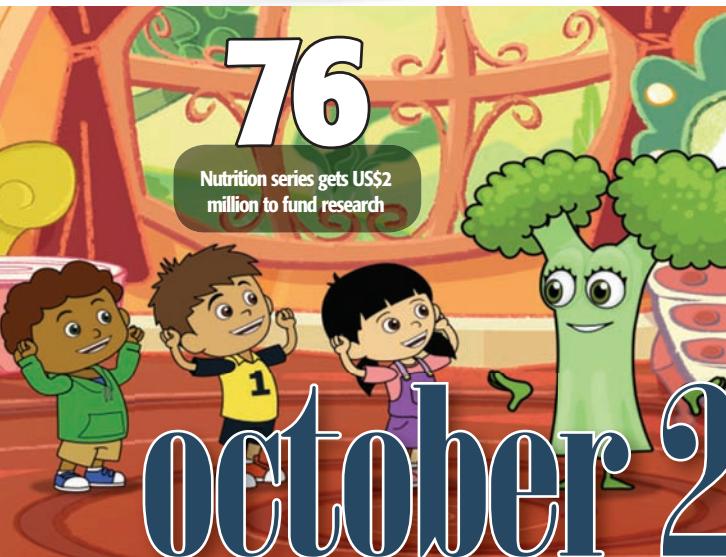
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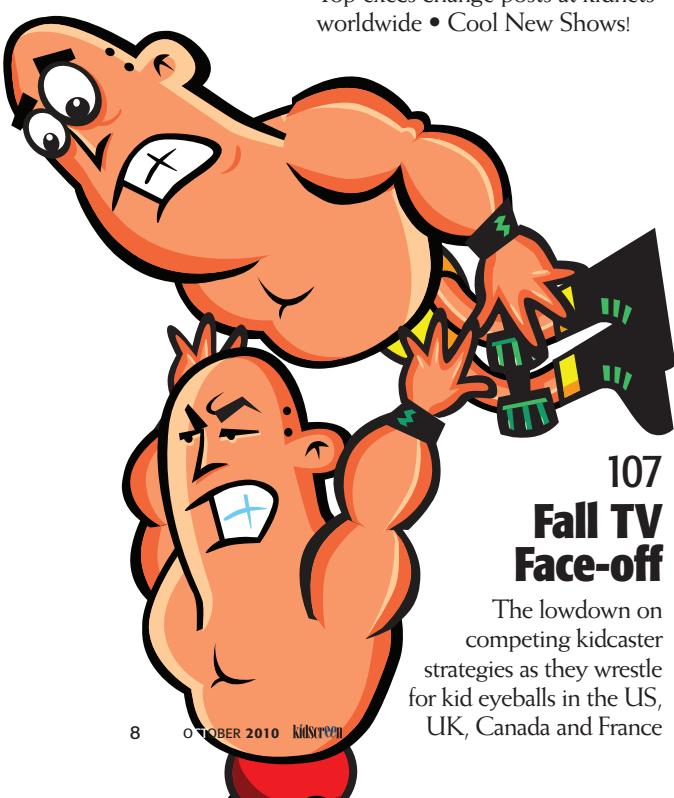
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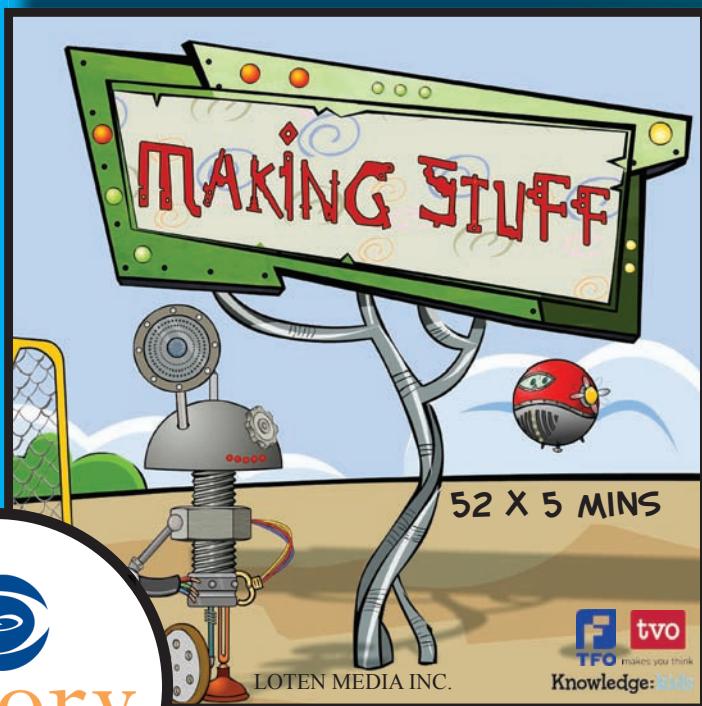
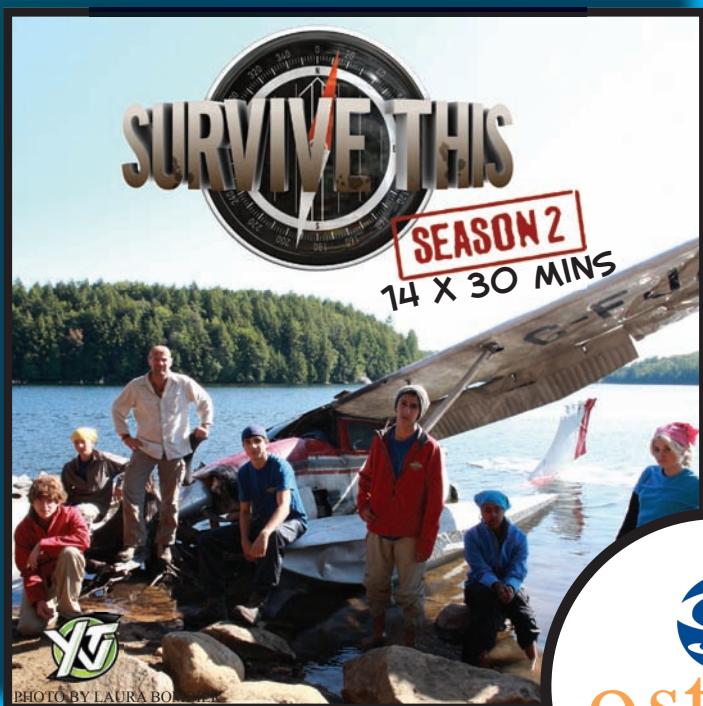
Beanie Bandz brings branded characters on-board

back of the book

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Cover Our editorial cover features an exclusive image from new WEP/Kickstart/Classic Media series *Voltron Force*, while international and event copies sport an ad for Nelvana's *Franklin*, who's getting a new CGI series.



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THE ADVENTURES OF MONSIEUR CHAUSETTE

A few weeks back, I volunteered to look after my six-year-old niece and twin three-year-old nephews for the weekend. Along with learning that they don't believe "never a dull moment" is the trifling cliché it's presumed to be, I discovered that when it came to entertaining them, simple and interactive seemed the best way to go.

Putting a discarded sock on my hand, I introduced the trio to Monsieur Chausette, a curious, sometimes ornery, and slightly histrionic fellow that despite the absence of facial features had the kids hanging on his every outburst. The pretentiously named puppet was soon joined by three more stray socks. The kids quickly created companions (or mortal enemies, I'm still not clear which) to chase, harass and otherwise harangue the perpetually vexed Monsieur, much to their amusement. This grand adventure in hosiery lasted for a good hour, with the kids begging Monsieur to continue even though I (er, he) was growing a bit hoarse.

Given that I could fire their imaginations with little more than some laundry I picked up off the floor, it was a bit disturbing to read a recent article in *The Guardian* that detailed the results of a UK-based survey that found 25% of parents have forgotten how to play with their kids and one-third admit they found their kids boring. Moreover, for parents who did play with their kids, 33% chose to spend that time playing video games because they believed that's what their offspring liked to do most. It turns out that nine out of 10 children polled said they would rather play video games on their own and spend their parental play time outdoors, engaged in traditional activities—namely the games a chunk of parents have seemingly forgotten how to play. Besides seeing a commercial opportunity in all this (surely someone in this business must be working on a *How to Play* guidebook or app for parents by now?), it made me wonder whether or not we're often over-complicating things when it comes to entertaining kids.

To that end, I encourage everyone to read this month's column by Dr. Warren Buckleitner about the principle of accidental success (page 80). He suggests the creators of kids interactive media (particularly those hopping on the iPad app train right now) have a lot to learn from that preschool favorite Play-Doh. Essentially, he contends, Play-Doh, with its wide-open play pattern, guarantees kids a no-fail experience that brings them back to the dining room table time and again. The molding compound can be turned into anything children want it to be and is only limited by their developing minds. When was the last time you cracked open a can of Play-Doh or, say, picked up a sock to see where it would take you?

Oh, and just a head's up. I've trademarked the concept, created a full bible and licensing style guide for Monsieur Chausette and will be looking for partners at MIPCOM. Kidding! Although, I hope to see many of you in Cannes this month!

Cheers,
Lana

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KIDSCREEN OUT & ABOUT

ON THE INDUSTRY TRAIL...

We're a busy bunch this month, and our MO is divide and conquer! Kate and Myles are en route to Cartoon Forum in Hungary as we close this issue, and I'm sure they will both enjoy the plentiful animation and goulash sure to be served up there.

Then almost as soon as they get back, they'll jump on a plane again, bound for Cannes this time to take in MIP Junior and MIPCOM with Jocelyn, Ian and Lauren.

Lana will join the team on the Croisette, after touching down in London for a few days to take in Brand Licensing Europe with Kristina.

So the bottomline this month is that we're collectively covering a lot of miles and hitting a lot of stops on the industry circuit to connect with all of you. So if you'd like to catch up with us on the road, send us a quick email and we'll do our best to carve out some time to get together!

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UPCOMING ADVERTISING OPPORTUNITIES

@!#—Now What?

KidScreen's Focus on Production Services

We're remodeling our last issue of year to take an in-depth look at the myriad production services that underpin the global kids television industry. This special publication will break down into sections that explore the latest developments, trends and business models at work in broad service categories of Production, Post-Production, Audio, Talent, Interactive and Distribution. If you're in the business of helping producers get their kids shows made and delivered, this is the perfect platform for letting our readers know who you are and what you do.

The KidScreen Calendar

Let's face it: Even in the age of iPhones, Blackberrys and Outlook, we all still look at wall calendars for quick date-checks from time to time. And wouldn't it be great if you had one that was pre-loaded with all of the kids entertainment industry's most important markets and events?

We've got it covered! KidScreen is planning an annual calendar that will be sent to our 10,000-plus subscribers with the January 2011 issue. And we're looking for companies to brand each month of this handy reference tool. Book now to put your stamp on the big-market months people will be flipping to frequently!

Call 416-408-2300 or email sales@kidscreen.com to find out more about these opportunities.



A KidScreen roadmap to understanding and succeeding in the children's app market

Experts are predicting that the iPad will crack the apps space wide open for kids content, and more than three million of Apple's tablets have flown off shelves since the April rollout. And that's just the iPad.

There's really no question that now is the time to get hyper-serious about your IP strategy for portable platforms, and KidScreen is hosting a new one-day event to help you bridge the gap between your kids entertainment property and app revenue.

Tied in with KidScreen Summit, **iKids** will take place on Tuesday, February 15 at the Hilton NY. We're planning a program that will both challenge and inspire you to think about your apps approach from new perspectives, so count on a future-of panel discussion, plenty of case studies, new research on kids' app usage, and an Apps Showdown competition run by the folks from Consumer Electronics Show.

We'll be rolling out a website for the event shortly, but if you'd like more information in the meantime, **please get in touch with Joel Pinto (jpinto@brunico.com or by phone at 416-408-2300 x650)**



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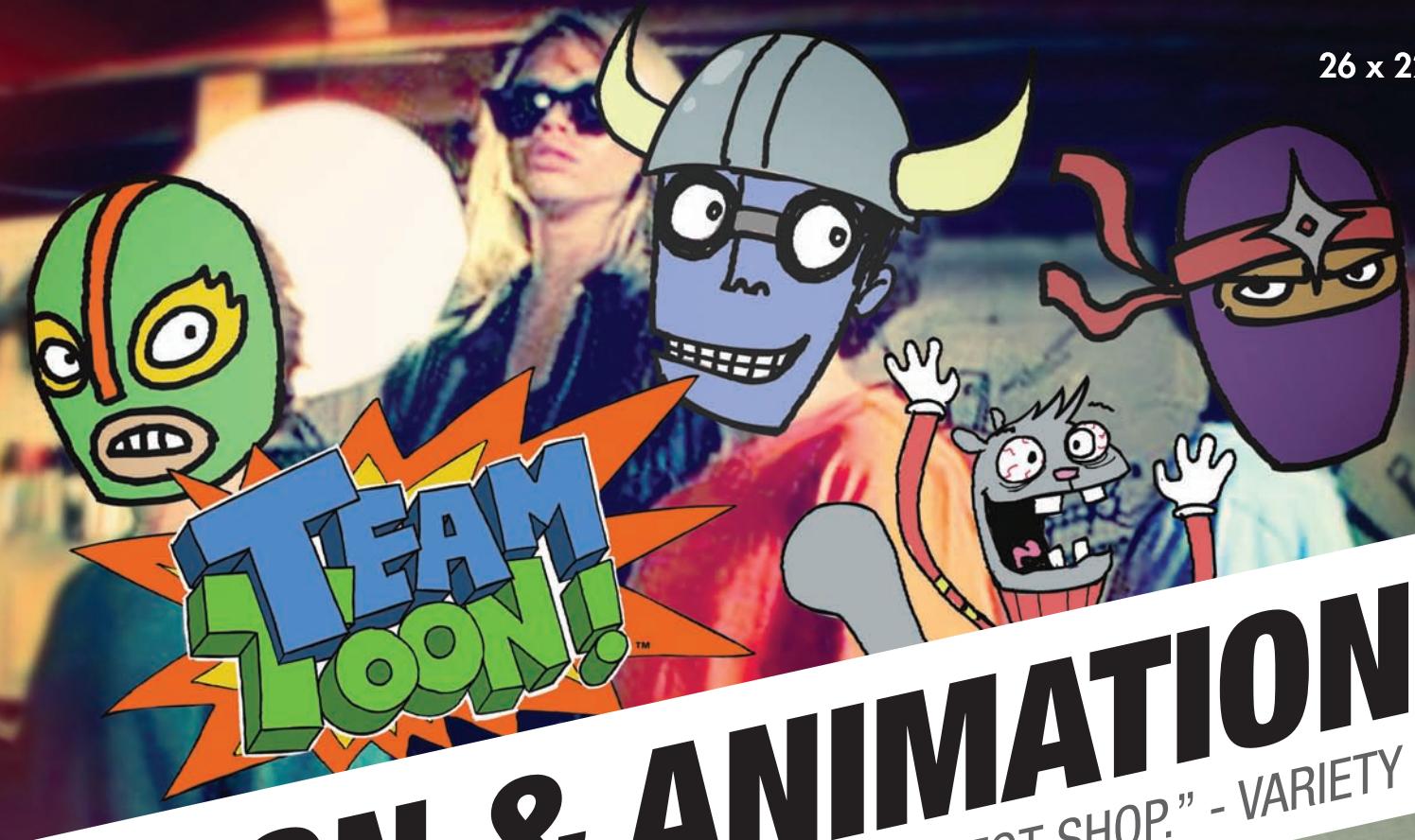


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BBCW PUTTING DEV'T MONEY BEHIND PRESCHOOL PLANS

by kate calder

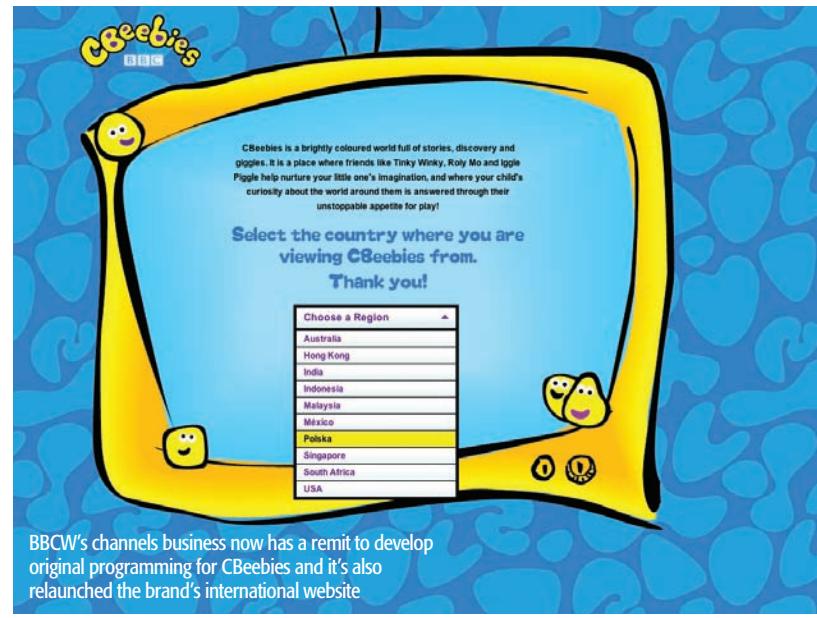
Investing and developing a new stream of original program content for the CBeebies brand internationally is BBC Worldwide's latest initiative. Helming the program in her newly created director of CBeebies investment role is Henrietta Hurford-Jones, who is now responsible for managing the global investment process for all preschool programming and branded properties for the Beeb's commercial arm.

Hurford-Jones says that although she will still be working closely with the other divisions of BBCW, including Children's and Licensing, her new role is to act as a dedicated CBeebies commissioner on the channel side.

"BBCW needed someone to pick up more than just channel rights and look instead at taking on all television rights and becoming involved from a developmental stage," says Hurford-Jones. "The idea going forward is that we may pick up smaller, television-only properties as well."

Hurford-Jones will be working with the UK and international production community to service audiences with locally relevant content for its six CBeebies feeds operating in Australia, Asia, Europe, Middle East & Africa, Latin America and the Hispanic market in North America.

Having just started in July, she says she is assessing where the holes are at various channels and doesn't yet have a specific acquisition volume goal in mind. However, she's open to looking at any preschool pitches and working with everyone from big studios with their own distribution arms to smaller independent producers.



BBCW's channels business now has a remit to develop original programming for CBeebies and it's also relaunched the brand's international website

"I'm happy to take on properties being proposed from anywhere around the world and work collaboratively in terms of possibly sharing rights and creating something that can work for all of us," says Hurford-Jones. She says producers are free to email her with pitches, and though she's open to a wide range of programming, she's focusing on properties that will work internationally.

"The local broadcasting teams will focus on the localized elements of their schedules," says Hurford-Jones. Ideally, she will strive to keep to the original brand values of providing education through play, but wants to acknowledge local differences.

She points to *Penelope K by the Way*, BBCW's first original preschool series, as a locally produced, independent show with international appeal. Conceived in Australia by Blink Films in association with Freehand Media, *Penelope* bowed in April in Oz and has rolled out internationally over the summer.

And to kick off its renewed focus on preschool, BBCW has also relaunched CBeebies' international websites. Reinforcing the goal to tailor services to specific regional audiences, www.CBeebies.com now offers geo-targeted content in key CBeebies territories including South Africa, Australia and Asia, as well as local-language content for Latin America and Poland.

The revamped website has a new look based on an underwater world that is unique to international preschool audiences and works as a universally recognized environment for the demographic. The main focus of the site is a yellow submarine, which will house video content and allows kids to scroll through a carousel to the desired title and click through. ■

Roll the Cartoon

by jim benton



"The iPad fills that critical gap between when I'm entertained by the computer and when I'm entertained by the television."

A diversionary device for kids and adults, the iPad certainly has the attention of property owners—check out "iPad-ding the bottom line" on page 68 for more

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Turner Media Innovations goes pan-regional

Shaped from the start to build long-term relationships with advertisers and take a holistic approach to sales campaigns, Turner Media Innovations is moving from a UK-focused operation to one that spans EMEA with its newly formed pan-regional sales force.

Launched in 2005, TMi, which manages ad sales for Cartoon Network, Cartoonito and Adult Swim, was an answer to fragmenting markets saturated with an ever-growing number of TV channels.

Under the expanded model and direction of new VP Simon Cox, the TMi team will evaluate clients to see if their products can be placed in similar campaigns across the EMEA region, allowing for incremental revenues that can augment local ones. In opting for pan-regional deals, clients will gain access to a range of markets via this one route. Cox will be working with Turner Broadcasting's European ad sales teams to develop these new revenue streams stemming from traditional ad sales, digital, programming, licensing, retail and creative areas.



New VP Simon Cox is leading the pan-European charge for TMi

Cox says TMi's ad campaigns that take marketing beyond the 30-second TV spot are proving to be at least 15% more effective in sales terms than campaigns from other media owners which have run spots alone. He attributes the numbers to the company's creative work built on consumer insight and deep client relationships. "We're applying these principles in these regions to pan-European clients where it suits those clients to do it. If we can create that 15% margin and we all share in that incremental revenue, then everybody's happy."

In achieving this feat, Cox is leading a sales/creative team of 15 people in London as well as 25 employees scattered across local Euro markets. The group will build on the investments TMi has made in growing new business areas, including L&M, digital, consumer research, and non-linear/non-traditional distribution of branded channels. The global nature of Turner is bound to give the new division its edge. But Cox admits that TMi still needs to understand consumers in each individual market, and that will inevitably dictate the direction of different campaigns and promotions.



Turner Media Innovations > www.turnermediainnovations.com

WGG



Nickelodeon and Rainbow forge global Winx Club partnership

Under a new deal with Italian prodco Rainbow, Nickelodeon has snapped up broadcast rights to the first four seasons of *Winx Club* for the US and pay-TV rights in Latin America, Canada, the UK, Australia, New Zealand and Benelux. Nick will also co-develop and co-produce seasons five and six of the animated girl-skewing action/fantasy series, while repping the property's L&M biz in those territories.

Seasons five and six are being built around the IP's core of six magical fairy characters that have attracted girl fans the world over. Each 26-ep season will launch on Nickelodeon in the US and internationally (with the exception of Italy) in 2012.

Prior to rolling out the new seasons, Nickelodeon is introducing the series to viewers by airing four hour-long animated specials based on seasons one and two, as well as the episodes from seasons three and four. Nickelodeon has also acquired all merchandising rights to *Winx Club* for the US, Latin America, Canada, the UK, Australia, New Zealand and Benelux.

Undoubtedly, Nickelodeon intends to tap the franchise's proven success with girls ages six to eight. *Winx Club* first debuted in Italy six years ago and has since generated an international franchise, including two feature films. **WGG**

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The 500-channel challenge

New US net The Hub makes a major marketing push prior to launch

IT's not every year a new kidcaster attempts to enter the uber-competitive US market. With an abundance of already-familiar programming choices, how do you compel kids to tune into something new? Discovery and Hasbro's multi-platform joint-venture channel The Hub, which goes live on October 10, is in the process of forging that path. And in an effort to cut through the channel clutter, the net has embarked on a multimillion-dollar marketing campaign to support the launch and sustain momentum through Q4 2010.

We caught up with The Hub CMO Amber Tarshis amid the intense lead-up to launch day to find out about the go-live strategy. It included reaching out to kids as well as moms and fanboys to make sure every target demo was informed and their curiosity piqued for the switch-on.

Tarshis says reaching the kids audience months prior to The Hub's air date was a priority. A mix of national cable and terrestrial TV ads, as well as tune-in messages placed on more than 30 million Hasbro product packages earlier this year, have been speaking directly to kids about the channel. However, leveraging digital media to grow awareness has also played a significant part in the campaign.

"We're the first major kids and family network launching in the digital era," says Tarshis. "From the outset, our digital strategy has been critical and has been driving our overall marketing strategy."

To that end, www.hubworld.com will go live a week prior to the channel launch. The site taps into the portfolio of casual Hasbro games already available and is stacked with videos and clips of upcoming channel content to engage kids and build awareness of the characters and shows landing on the network. And to drive traffic to hubworld, Tarshis says the network has devised an extensive digital media buy on kid sites like Addicting Games, Miniclip and Wild Tangents.

Besides kids, getting moms and fanboys on-board was also a big part of the strategy. "The idea of building a space that works for fanboys, young men who have kids, moms and kids directly is central to the idea of a playful destination that has great content for everybody," says Tarshis.

The channel rolled out an outdoor ad campaign in New York and L.A. this summer, placed print ads in key parenting magazines and used social media to get the word out to the mom-blogging community. In addition to online social networking efforts, The Hub mounted its most extensive consumer-facing live event at Comic-Con in San Diego



Pound Puppies is just one of several Hasbro-inspired series joining the inaugural schedule that The Hub has spent millions in marketing to drive consumer awareness before it goes live on October 10

this past summer. The exhibit specifically targeted fanboys who worship the ground upon which flagship property *Transformers* treads.

"We wanted to make the Comic-Con event very experiential and allow people to touch and feel and be a part of our brands," says Tarshis. Outside the convention center, a 17-foot-tall Optimus Prime kept watch, while inside fans could literally stand in the palm of his hand and get a photo taken. The channel also had a GI Joe Renegade station where show-goers could sign up as Cobra Industries employees and obtain personal photo ID swipe cards. And for the younger set, the puppeteer who brought Red from *Fraggle Rock* to life was on-hand to lead a sing-along.

The event was intended to get the fanboys buzzing, but Tarshis says the exposure to families was also huge. "The big surprise was how many families were there. We designed the attraction to appeal to fanboys and we got them, along with an unexpected turnout of kids and their families."

Tarshis says that beyond the milestone October 10 launch, the real work will then be sustaining audience growth through a mix of cross-channel promos with sister Discovery nets, off-channel media buys and more online outreach. The strategy will also focus on using on-air time to drive viewership, as well as using off-channel marketing to maintain awareness of the launch shows and new series being introduced mid-season at the end of November and in January. **KC**

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Affluent US moms shop where kids want

A new white paper entitled *Affluent Mothers of Young Children* details the extent of which having children alters every aspect of a woman's life, and particularly those with higher incomes.

The syndicated study produced by Ipsos Mendelsohn, a division of Ipsos MediaCT, polled more than 4,500 women ages 18 to 54 in the US with children under 18 years of age and with household incomes of more than US\$100,000.

"You have these two competing archetypes," says Donna Sabino, SVP of kids and family insights at Ipsos OTX, describing behaviors typically associated with being a "mother" and behavior of those deemed to be affluent. "Clearly the mother archetype wins out over the affluent one," she says.

For example, women in this group with children are less likely to own a second home (28% without children, 22% with children) or a luxury car (20% without children, 15% with children), travel abroad (34% without children, 26% with children) or visit a spa (47% without children, 42% with children). Sabino says that this trend stays true when the study investigated what brands and retail outlets affluent mothers patronize.

"The stores that the affluent moms go to are more likely to be The Gap, Barnes and Noble, Best Buy, Walmart, Target and K-mart," she says. "You wouldn't necessarily think about these places when targeting affluent mothers, but yes, they are shopping there."

There could be several reasons behind this group's consumption patterns. Sabino allows that there is a value proposition as these affluent families are often buying multiple big-ticket items such as TVs, computers and smartphones. But she believes there are other factors at play.

"These stores have the stuff that kids want," Sabino says. The study also illustrates that affluent moms adopt technology more readily than their childless counterparts. A full 74% of those with children, for example, send or receive text messages, whereas only 71% without kids do. They are also more likely to use video chat, pay bills online and maintain a profile on a social network.

"We think of teenagers as living that type of mobile life, but their moms are also doing it," says Sabino. The big takeaway, she says, is that there is still much to be learned about the way kids influence their mothers.

"We don't understand to the extent that we should the role that having kids has on every single aspect of a woman's life," she says. "Even in areas in moms' lives where you don't think kids are involved, like choice of job, media selection and the brands that they buy for themselves, are all influenced by their children." **GR**

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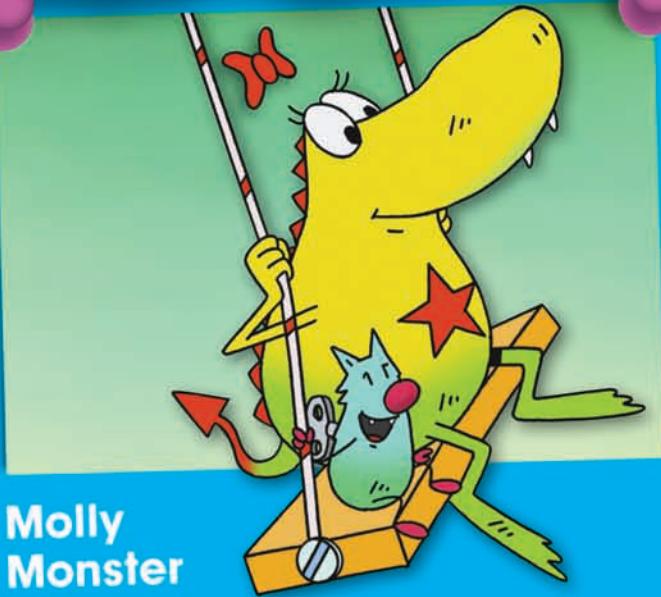
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SABAN UNVEILS POWER RANGERS SAMURAI

by kate calder

With Power Rangers back in the house, Saban Brands is gearing up to relaunch the property. With a transmedia plan and global distribution strategy in-hand, the company intends to breathe new life into the once-ubiquitous brand that in recent years experienced a noticeable drop in visibility on both TV screens and retail shelves.

Re-acquired from Disney for a reported US\$100 million this spring, Power Rangers is the first property handpicked by newly established Saban Brands, founded by media mogul Haim Saban to acquire and manage IPs.

After a decade with Disney, Saban is busy revamping the IP that helped propel Fox Kids' international presence in the mid-1990s. A new 18th season will be broadcast on Nick US with delivery set for the first quarter of 2011. A full 40 episodes are in the works, joining a back catalogue of 740 half hours produced by both Disney and Saban, which will also strategically air on Nicktoons and Nick.

So, how to re-imagine a property with such an extensive history? Saban Brands president Elie Dekel says that the upcoming two seasons are tapping into Japan's storied martial arts practices for *Power Rangers Samurai*. The new series and theme sees the next generation of teens-turned-superheroes mastering the samurai sword to gain control over the elements of fire, water, sky, forest and earth, as they battle dark forces of the underworld.

"We believe it can be more than what it has been recently, and we are producing more episodes and have brought back the original producer of the series," says Dekel.

Besides being central to the story arc of the TV series and online/interactive content, the samurai theme will be central to a new line of consumer products from toy partner Bandai and other

products from the property's licensees that are in the process of transitioning from working with Disney to Saban.

Dekel says going forward, the series is taking on a brighter tone and getting an infusion of fun and comedy that wasn't present in seasons 16 and 17. Saban is also working on building a new website (www.powerrangers.com), which will be integrated with Nickelodeon. The site will launch with games and eventually add more immersive content, including an online world and social media elements. Handheld and console games for Xbox, Playstation and Nintendo platforms are also in development.

Meanwhile, L.A.-based MarVista Entertainment has come onboard to handle international distribution, and Dekel says catalogue episodes that were airing as different seasons in various territories will be presented in a more cohesive fashion.

"We're going to establish more continuity market to market by introducing *Samurai* globally at one time and by managing the catalogue more strategically around the world," says Dekel.

And that's not all on the content front for Saban Brands. Since acquiring design house Paul Frank Industries this summer, Saban is working up a transmedia strategy for Paul Frank's 150-plus characters, particularly iconic monkey Julius, that includes content and licensing & merchandising plans. Saban is now managing the design house's business strategy and global licensing program, while creative operations will remain based in Paul Frank's Costa Mesa, California headquarters.

Dekel says Saban is crafting a strategy that will include the production of TV, digital, social media and ultimately film content. ■

LINKS

- MarVista Entertainment > www.marvista.net
- Saban Brands > www.sabanbrands.com

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Aardman invents new Wallace & Gromit series, marketing strategy

IN a radical departure from their usual animated adventures, Bristol, England-based Aardman Animation's beloved stop-motion characters Wallace & Gromit are set to host a new documentary-style series that will bow on BBC 1 in November.

Wallace & Gromit's World of Inventions is a six x half-hour documentary-style series focused on revealing some of the world's most unusual inventions. And it promises to take the pair into a new realm of consumer products and promotional tie-ins in the property's 21st year.

The series also marks Aardman's first foray into live action. "It's a new direction, but it's also kind of familiar," says Miles Bullough, head of broadcast. He explains that Wallace is the world's foremost absent-minded inventor, so the extension seemed like a natural. "Hopefully, we will be able to attract a new audience that is interested in the quirkier aspects of science," Bullough says.

Each ep is built around a theme—"Home, Sweet, Home" focuses on the inventors of domestic gadgetry, for example—and they will air during primetime for six successive weeks starting on November 3. Also taking the pair in a new direction is a robust companion website that will allow users to upload video demonstrations of their own inventions, create virtual contraptions and obtain instructions on how to build inventions featured in the series.

"The website will be a virtual lab," says Bullough. "We haven't done anything like it before."

Promotion-wise, the novelty continues with the BBC hitting the road to tour UK shopping malls in support of the series. "We'll be going to six different malls for six weekends," Bullough says. "The show will feature us making a motorized chair right in front of the live audience."

Aardman has already inked a publishing deal for the series in the UK with HarperCollins, as well as licensing the publishing of a 52-page companion book to Titan Magazines. 2Entertain, meanwhile, is on tap to release a DVD set in Q4.

"The consumer products keep moving over," says Bullough. "We are going to be looking at developing more science-based and contraption-like toys."

The series also has international carriage on a number of prominent broadcasters, including Super RTL (Germany), France 3 (France), ABC Australia, DR Denmark (Denmark) and YLE (Finland), so Bullough expects similar marketing and consumer products to follow suit in those countries. He adds that the universal appeal of the characters is what has kept them strong for more than two decades after creator Nick Park first introduced them to the world.

"The work is really extraordinary," he says. "It never ceases to delight. Wallace is a universally recognizable everyman character. Gromit doesn't speak, but he gets all the best lines. The pair together is magic." **GR**

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New Italian kids channels bank on digital switchover

Rome-based Switchover Media's two new free-to-air kids channels, K2 and Frisbee, bowed in Italy with a solid strategy in place to get a head start on the digital terrestrial market opening up as the nation switches off its analogue free-to-air signal.

In July 2009, the executive team of Jetix Italy, led by Francesco Nespega, banded together to acquire 100% of the channel from Disney, along with local channels K2 and young male-targeted GXT. The group then rebranded as Switchover and started making plans to carve out space in the burgeoning DTT market.

The channel operator's first 24-hour kids network, K2, aimed at kids and families, also rolled out in July 2009 via DTT, satellite and analogue feeds (everyday from 5 p.m. to 7 p.m. on regional broadcasting stations), to reach 92% of Italy's population. According to Giuliano Tranquilli, content and programming executive at Switchover,

the channel now ranks as the second-largest for kids in the Italian market, drawing a 5.6% share of four- to 14-year-olds in its first 12 months. (Mediaset/Turner co-venture Boing leads with a 9.4% share.) He says K2 is followed by Disney Channel (4%), Rai Yo Yo (2.7%) and Rai Gulp. (Source: ACB/Auditel, Timeslot 7:00-22:00, July 2010.)

Switchover followed up with the launch of boy-focused Frisbee in June. The new channel reaches 6.5 million households (roughly 27% of the population) via satellite, including Sky Italia's 4.5 million subscribers. Another 15 million households get Frisbee through its DTT slot.

Tranquilli admits the 20 or so dedicated kids channels in the Italian market make it one of the most competitive territories in Europe. However, he adds, K2 and Frisbee have a leg up in the free kids TV market, which has very wide distribution compared to pay-TV, with its limited penetration and with its competitive channel universe.

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To cater to its broad gender-neutral audience, K2's schedule is modulated throughout the day with different genres and formats. Early mornings and early afternoons are dedicated to core kids five to 10, with a mix of well-known comedy and action series, including *Pokémon*, *The Fairly OddParents*, *Mr. Bean* and *Sabrina*. Mid-morning the channel focuses on a preschool audience with the likes of *Babar*. And the primetime evening slot goes wide to target families, mixing up fare like live-action 1980s hit *The Cosby Show* with animated series such as *Total Drama Action* and game shows *Wipe Out* and *American Gladiators*.

Tranquilli says Frisbee's schedule is more traditionally targeted at kids five to 10, with a focus on boys so it combines animated and live-action series

tion was the multi-season *Total Drama* franchise, which was a pre-buy for K2. Tranquilli says he might do it again with selected projects that hit the mark on the channel like the brand from Fresh TV (distributed by Cake Entertainment) did.

Interestingly, 100% of the programming on both channels is international, as Italian content for kids is almost completely co-produced with terrestrial broadcasters like Mediaset and Rai. To that end, Switchover has made exclusive agreements for new seasons of several shows already in the sked.

Beyond returning series, Tranquilli says his goal for K2 in the short term will be to strengthen the primetime slot with a refresh of new sitcoms. He's currently looking for well-known series/brands that target a co-viewing audience and is open



with elements of action and adventure.

The net's best performers—including *Transformers*, *Spider-Man*, *Megaman* and *Sonic*—support Frisbee's "Channel of Heroes" branding. (Other series in the lineup include *Supermario*, *Power Rangers*, *Goosebumps*, *Monster Jam* and *X-Men*.) "The schedule is built on a flow of action, where heroes and their stories progress throughout the day," says Tranquilli.

Though the two kids channels cross-promote programming and special events, they do not share content. Frisbee's schedule consists almost entirely of content Switchover acquired from Disney's library. In fact the catalogue is so big, Tranquilli says Frisbee's programming needs are taken care of for the next year and he won't be contemplating buying for it for quite some time.

Acquisitions, meanwhile, accounted for the bulk of K2's first schedule. One excep-

to animation, reality shows or live-action offerings. When it comes to license fees, he says the multi-channel, free-to-air DTT market in Italy is relatively new and has yet to find an average point where price and demand meet—so far, wide variances in price seem to be the rule.

As an ad-supported enterprise, Giorgio Rossi handles commercial development for the channels, while PRS Mediagroup looks after ad sales for both Frisbee and K2. Switchover is also open to launching more channels across different TV platforms in the territory over the next few years. "The goal is to manage a portfolio of complementary kids thematic channels for our audience and investors with a wide range of entertainment," says Tranquilli. **KC**

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Massiverse attack

New IP hatchery makes cross-platform moves



Massiverse built its first property Dragons vs Robots with a transmedia strategy from the ground up

In retrospect, Star Wars is the perfect transmedia model, it just wasn't originally designed that way," says Raven Metzner, editorial director of fledgling New York-based entertainment company Massiverse, which was built with a focus on that word buzzing across everyone's lips these days—transmedia. Metzner, who has 12 years of scriptwriting and production experience, along with his brother and Massiverse founder/CEO Jesse Soleil, set out to design a property with a back story, character appeal and narrative as compelling as George Lucas's masterwork. So the company's first offering has been designed from the get-go to engage users across multiple platforms.

Taking his most recent experience as a research and development lead at eScholastic, where he worked on multi-media book series The 39 Clues and tied together 10 novels, online gaming, trading cards and prizes, Soleil has frontline transmedia experience. He says the base concepts he learned in developing educational tech products gave him insight into the science behind how the brain works to connect content across platforms. "Kids," he notes, "get personal value out of connecting two pieces of media and reflecting themselves,

their opinions and their personalities from that content."

The business of transmedia

With that experience under his belt, Soleil saw an opportunity to enter the emerging transmedia market, as well as a need for content targeting tween boys. He had a hunch he could transfer the motivational strategies used to make educational products to a pure entertainment property. Soleil and Metzner, two self-professed geeks with a soft spot for comic book icons like Ultraman and Godzilla, then put their heads together to flesh out an idea for an IP. The resulting Dragons vs Robots is set to begin rolling out across various platforms in 2012.

With a solid property concept and business idea in place, Soleil recruited his Scholastic colleague and former VP of educational technology Jeff Schon as president of Massiverse. Ex-Chorion exec Eric Karp has also joined as EVP of global licensing, along with Michael Szabo as interactive director. He most recently co-designed and programmed *Teen Titans: Battle Blitz* for CartoonNetwork.com.

"Each piece of a transmedia system has to tell a story, be super engaging, drive you to want to connect to another piece on

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another platform, and continually reward you for doing that," says Soleil. "And not just one time or in one way. They have to provide a reciprocal model and then benefit from it financially." Key to the company's DNA is making sure each component generates its own revenue and doesn't just drive sales for another channel.

"The piece that doesn't create revenue is the weakest link," says Soleil. "It's thought of as an expense and is more likely to be cut—and it also becomes less valued by the creator."

The world of Dragons vs Robots

So in Dragons vs Robots, the year is 2089 and a worldwide energy crisis has prompted scientists to develop a new element called Protium, the invention of which awakens a race of dragons that have been slumbering through the ages. At the same time, the man-made element powers up a highly sophisticated artificial intelligence that ends up inhabiting the frames of giant robots. The dragons and robots engage in a battle to control the Protium stores, each forming six nations based on actual real-world cultures. An ideological conflict also erupts. The dragons want to turn the world back to a green and natural state, while the robots are aiming to create some form of technological utopia.

Enter Sid Oda, a 14-year-old boy from whose point of view the narrative unfolds. The son of a scientist who was involved in the original discovery of Protium, Sid grew up in a robot nation and is now on a quest to find his family, accompanied by a brooding dragon pup named Dog and a light-hearted robot named Chip. Sid also carries a sword that is adorned with the world's only known piece of Negative Protium, a sought-after substance that can repel Protium powers.

Motivating engagement

Massiverse plans to present Dragons vs Robots differently on each medium. Sid's adventures make up the primary story in the planned animated series, books and manga (licensed by a yet-to-be-named publisher). However, the online component, dragonsvsrobots.com, takes a different narrative perspective altogether. Upon arriving at the site, users are prompted to identify

and ally themselves with either the dragon or robot nation.

"The engagement strategy is about helping kids imagine what it would be like to be on one of those sides," says Soleil. He explains that in focus groups, kids tend to be immediately attracted to one camp or the other. They then go on to create and customize a dragon or robot, venture into the online world of the property and engage in the battle for Protium to bank gaming points.

Massiverse has also created a concept for the toy line that takes the same game onto the playground with dragon and robots action figures. The two- to four-inch toys are technologically able to communicate with each other and play a logic game. The Massiverse team, however, was keeping mum on the proprietary nature of the game play as well as the master toy partner it's planning to announce this month.

"The heavy lifting we did on the toy front was validating—creating a toy that would replicate the core play pattern of the online experience," says Karp. After playing with the action figures, a record of the offline game can be uploaded to dragonsvsrobots.com and assigned points. "So not only are you rewarded online, but your toy gets better," he says.

"We wanted to create a play experience with zero friction, so that kids could understand it and play it immediately and be able to translate what the property was about," explains Jeff Schon. Kids who first come across the property online will engage with the site's game that leads to offline toy play, and as they become more engaged they will look to the chapter books to learn more information about the Dragons vs Robots backstory.

In addition, within the TV series, for which production and distribution partners will be announced this month, rewards for watching the show will enable kids to buff up their online avatars and become even more invested in the world. The company is also planning to tackle other platforms, including webisodes, mobile, feature films, trading cards and console games. **KC**

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Monster Animation's new series features spunky problem-solving Punky, who also just happens to have the chromosomal disorder

Punky puts Down Syndrome front and center

Series tinged with a socially responsible message, particularly surrounding disabled children, aren't often an easy sell to commercial broadcasters. But Dublin, Ireland-based Monster Animation's latest project might just change a few minds.

Meet Punky. She's an affectionate, happy-go-lucky, determined six-year-old girl who just happens to have Down Syndrome. And she's the main character of a 20 x seven-minute animated series that's set to air on Irish pubcaster RTE next year.

The animated character has the physical attributes of a person with Down Syndrome and is voiced by an actress with the condition. However, Monster's producer Gerard O'Rourke says the series doesn't call out the syndrome, but rather portrays Punky's day-to-day adventures with her family (mom, older brother, granny and dog Rufus) as they happen, making for a light-hearted preschool series. "If you watch the show and you don't realize Punky has Down Syndrome, that's absolutely fine," says O'Rourke.

The Irish Film Board introduced the project to Monster and gave creator Lindsay Sedgwick seed money to develop the idea. Monster then worked with Sedgwick to draft a bible, raise financing and get the series ready for production.

Part of that process involved working with Down Syndrome Ireland (DSI). So the prodco learned about the unique challenges presented by the chromosomal disorder directly from people with Down Syndrome, as well as their siblings and parents.

"We learned what it's like to have Down Syndrome, what it's like to live with someone who does, what their world is like, and what their limitations are—and we used that to create scripts," says O'Rourke.

Monster's team also worked closely with DSI's council of young adults with Down Syndrome. They reviewed the project, read the scripts and gave advice on how they would like to be portrayed.

A key point of the storylines is that Punky always manages to resolve her problems, albeit in her own unique way. "We didn't want her mom or her grandma or her brother stepping in to sort out her problems because she is a special person," says O'Rourke. So in one episode, for example, Punky's mom is sick and the pharmacist prescribes peace, quiet and a restful sleep to put mom on the road to recovery. Back at home, Punky takes the pharmacist's orders to the extreme.

Grandma's kettle whistles too loudly, her brother's music is too noisy even with his headphones on, and Rufus keeps thwacking the kitchen table with his tail. So Punky insists they all spend the rest of the day outside. Later, mom wakes up, perplexed that everyone has been banished to the backyard, but nevertheless feeling much better. Punky then takes great pride in the fact that she helped.

O'Rourke is working with a budget of approximately US\$76,000 per episode and hopes to have more partners in place to increase the number of eps to 39. Andrew Brenner, creator of Nick UK's *Humf*, has come on-board as a writer. Delivery to RTE starts in spring 2011. O'Rourke says *Punky* would be a natural fit for other public broadcasters, but he is also hopeful that commercial channels will look at the series as a solid pro-social addition to their skeds. **KC**

LINKS

Monster Animation >
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Putting a fresh Spin on toy-related TV

Since the heyday of Saturday morning toons in the 1980s, the link between kids TV series and ancillary playthings has only gotten stronger, as evidenced by the resources toy giants like Hasbro and Mattel have been pumping into their production operations over the past 18 months (uh...Hasbro Studios, The Hub and Monster High, anyone?) And in the middle of a successful run with its first original toy line/TV concept Bakugan, Toronto, Canada's Spin Master certainly isn't being left behind. However, its content arm Spin Master Entertainment (SME), currently pitching its first full slate, is approaching the space a bit differently from its contemporaries.

co-productions post-*Bakugan* (which is heading into its fourth season) target two key demos for SME's parent company, boys six to 12 and preschoolers.

Announced last year sans title, SME's boys action co-pro with Paris-based Marathon Media is now in production for a 2011 delivery. Now called *Stax*, expect the core boys series to span TV, interactive and the toy aisle. At the same time, SME is launching *Suzy Takes the Stage* at MIPCOM with co-producer and concept creator Little Airplane Productions. This preschool series focuses on a precocious little girl who happily narrates the events of her day to her preschool viewers using the conventions of live theater.

Interestingly, SME will step away from those toy-friendly demos if the project is right. Also on the development slate is 26 x half-hour tween-targeted toon *The Special Offers*. Created by the minds behind Cartoon Network Adult Swim series *Metalocalypse*, L.A.-based Titmouse, this music-driven comedy chronicles the misadventures of a pop group trying to make it big.

Titmouse pitched Wexler and Dodge on the concept when it was just an idea accompanied by one song. "We started to think about that age group," says Dodge. "We then went to the executive team with an idea that didn't have a direct line to the toy aisle and got the go-ahead."

At the outset SME aimed to put roughly six projects into development and one concept into production per year, and it has so far exceeded that benchmark. Dodge says it's more likely the company will have between two and three series in production per year with an even larger crop in development. (Pitches should be sent at the earliest stages to Melissa Wolfe melissaw@spinmaster.com, director of development at SME.)

As for how SME splits the work with its partners, Dodge says that depends on the partner. "We take on what's important to us and vice versa," she says. For example, Marathon is looking after animation and distribution on *Stax*, areas where it has a solid track record, while scripting, voice work and post-production will be completed in Canada and fall under SME's supervision.

On the business side, Adam Beder has just been promoted to SVP of global licensing and business affairs and will be overseeing financing and contract negotiations for SME. He says because the majority of SME projects have a commercial/consumer products element "baked right into them," it's important to account for that aspect in contracts and agreements at the outset. **LC**



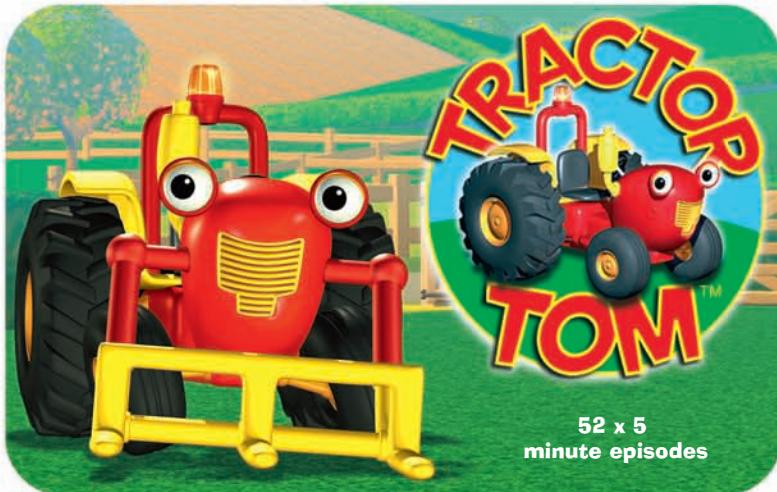
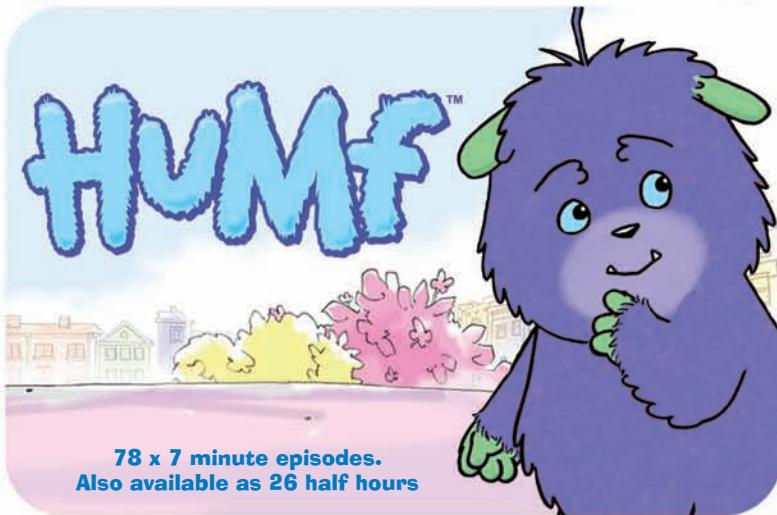
Spin Master Entertainment/Titmouse tween-targeted *The Special Offers* emerged from a short pitch and one song

While Hasbro, in particular, is drawing heavily from its vault of storied toy brands to craft content, SME is actively scouting for partners and creators who can bring entirely new concepts to the table. "We like to look at the marketplace and try and predict where the opportunities will be in the next two years, asking where no one has gone before and what kind of properties are fading in popularity," says Jennifer Dodge, SME executive producer. "Ideas can come from anywhere, not just the traditional IP and publishing route," adds fellow SME executive producer Matt Wexler. "We're tracking trends and where people are going to be."

Certainly, the concepts SME's Toronto and L.A.-based development teams place under serious consideration have to have strong consumer products potential. And the first two



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Making the splats safe in *Splatalot*



Splatalot's spills remain safe, even amid seemingly perilous challenges that include climbing giant moving battleaxes that can catapult kid contestants right into the water

Competition shows made for kids but inspired by adult-targeted reality TV series like *The Amazing Race* and *American Idol* have been growing in number over the past five years. But Toronto, Canada's marblemedia may just have raised the bar with its new laugh- and thrill-laden series *Splatalot*.

Taking a page from the extreme obstacle courses depicted in Japanese cross-over hits like *WipeOut*, the prodco's new medieval-themed game show appears to place kids in palpable peril. Just as adults on the aforementioned show plummet from the heights of the big red ball into a trough of water in a way that makes viewers squint and say, "that's gotta hurt," so do *Splatalot's* contestants (ages 13 to 15) traverse a 100-foot-long, 10-foot-deep moat in each episode—and that's just round one. And we had to wonder how marblemedia made something so prone to peril safe enough for kid contestants, viewers and broadcasters, while maintaining the extreme stunts and thrilling dramatic tension invoked by their perceived danger.

To begin with, marblemedia appointed a challenge director to develop the obstacles for the co-production with Canada's YTV, the BBC and ABC Australia. All contestants are outfitted with personal flotation devices, helmets and goggles, which are integrated into the show's costumes. And for the 26 shooting days planned for this fall, a safety officer, paramedic and lifeguard will be stationed on-set.

"But kids will be kids," notes co-creator and marblemedia partner Matt Hornburg. "So the question is how we mitigate as much risk as possible."

To that end, Hornburg says the prodco succumbed to paying a high insurance premium to underwrite the production, which is standard for programs of this nature. And in addition to the mandatory signing of waivers, Hornburg says the kids, who come from all walks of life and are a variety of different shapes and sizes, are required to do a swim test to make sure they are comfortable in the water.

Before the run-throughs started, though, marblemedia also spent a year in preparation, building and testing the world of *Splatalot*. The giant, permanent three-storey castle with a large moat and separate pond, located on an outdoor set north of Toronto, was created and built by a team comprised of engineers who have designed theme parks. Hornburg explains that most of the "splats" in the show's obstacle course come from the inevitable, less-than-glamorous trips and tumbles from large moving obstacles into the water hazards. But there are also catapults and slingshots loaded with water and paint balloons that a recurring cast of castle defenders hurl at the kids as they try to make headway.

Hornburg says a big part of overcoming challenges surrounding design and potential hazards included prototyping all of the obstacles and weaponry to iron out the mechanics and test their safety. In fact, Hornburg says the prodco spent approximately US\$100,000 making prototypes for things eventually cut from the show, such as two giant 500-pound swinging hammers that, while safe, didn't quite fit into the game plan in the end. **KC**

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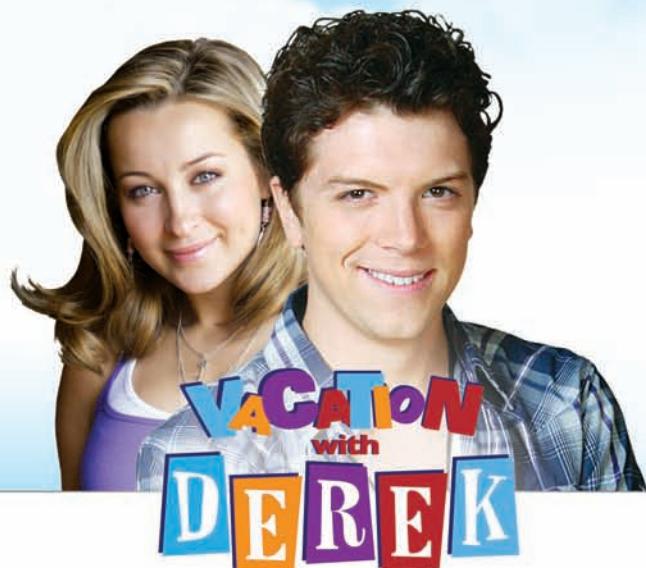
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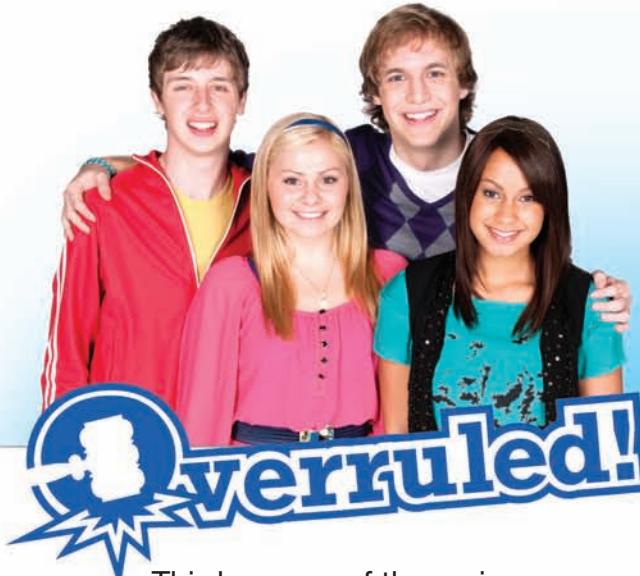
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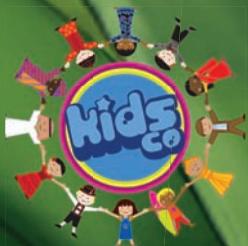
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by gary rusak

ANOTHER CHIP IN THE WALL

In a decade of double-digit growth, licensors continue to make gains in China

No doubt, this past decade has produced an unprecedented era of growth in Chinese licensing. According to China's National Bureau of Statistics, retail sales of licensed goods in the vast country more than doubled between 2000 and 2006 to US\$1.3 billion, representing about 1% of the global total. Combine that with a growing middle class that is expected to number 200 million by 2015, and retail sales that rose 18.7% year-on-year in 2010, and what you have are conditions that might be more than a little attractive to kids IP owners.

Speaking of which, China has roughly 300 million children, with 16 million newborns arriving every year and an official one-child-per-family policy that acts to encourage moms and dads to spend more on their only children. As VP of Cartoon Network Enterprises Asia Pacific Dulce Lim-Chen says, "China represents one of the greatest long-term growth opportunities for licensing."

China's population of 1.4 billion and economic reforms that have produced a brisk economy that regularly marks double-digit increases, has been on the radar of international licensors for a good five years or so. In fact 2004 was the last time we took a significant look at the country's consumer products prospects, and it seems like they've gotten considerably brighter.

Cultural differences

China cannot be lumped in with other Asian markets—a factor that's kept its licensing industry somewhat in check. When it comes to consumer awareness and preferences, China is a unique case. There are multiple reasons for this, ranging from a decades-old policy of cultural isolation to the existence of state-controlled media.

Smaller localized, quasi-private TV stations, for example, have increased their market share over the last few years, but the biggest broadcaster and cultural driver remains CCTV. The public broadcaster's 19 channels reach more than 1.3 billion people and there are tight restrictions placed on internet transmissions that simply don't exist in other Asian countries. It's coalesced to create a climate where properties don't have much staying power.

"The consumers' attitude towards children's licensed products in China is fast and fickle," says Jack Yew, VP of South East Asia, Greater China, Australia and New Zealand at Nickelodeon Consumer Products. "Although a few major characters have entrenched themselves, consumers generally move quickly from property to property."

Making headway

One of the granddaddies of kids international licensing in China is BBC Worldwide. The Beeb's commercial arm has been working in partnership with Chinese companies for more than 20 years, dating back to the time of former leader Deng Xiaoping's original market reforms. Additionally, *Teletubbies* became the first Western preschool series to air on CCTV in 2002, and it met with tremendous success,

BBC Worldwide made history by landing *Teletubbies* on China's CCTV —it's since established branded play centers in the country

drawing an audience of more than 300 million viewers.

"Teletubbies has really become a flagship brand for us in China," says Pierre Cheung, BBCW VP and GM of sales and distribution for Greater China. "We have sold more than three million DVDs and two million books. In 2006, we opened the first of our Teletubbies Play and Development centers in Shenzhen."

BBCW has since been able to augment its presence in the region and it recently launched DVDs, magazines, books and toys based on *In the Night Garden*, also created by the minds behind *Teletubbies* prodco Ragdoll. The penetration of BBCW goods is a product of a steady build, according to Cheung.



A relative newcomer to China, Dora is making her mark through Nick's online and on-air deal with CCTV

"It's a long-term game in China," he says. "The concept of *guanxi*—personal relationships developed over a long time—is extremely important to getting distribution in China."

On the backs of those relationships, *In the Night Garden* goods can be found at China's Walmart stores, retail chain Jusco, Xinhua bookstores and emerging online power, dangdang.com.

"The most prominent outlets for BBCW products are department stores, hypermarkets and bookstore chains," says Cheung. "We have seen internet sales growing in popularity too."

Relative newcomer, Nickelodeon has also started exploring the many levels of the Chinese market with its iconic IP over the last two years. "We have most of the

core products licensed there now, including DVDs, apparel, toys, books, stationery, footwear and personal care," says Nick's Yew.

In fact, Nick will be launching *Dora the Explorer*, and related products, on CCTV and at retail in Q4. It has also just partnered with the pubcaster to develop a co-branded Nickelodeon website.

"Understanding and appreciation of licensing is still nascent in China," says Yew. "But I think we're really making headway."

Cartoon Network is also in the territory, concentrating on its Ben 10 and Powerpuff Girls IPs. Last year, CN launched *The Powerpuff Girls Magazine*, which has reportedly already doubled in circulation.

"We also have a dedicated *Ben 10 Magazine*," says Lim-Chen. "It is only produced for the Chinese market and the response has been very encouraging."

This year, CN also shipped DVD box sets for both properties to more than 100 cities in China.

"We'll continue to build the Ben 10 and Powerpuff brands," says Lim-Chen, adding partners are paying particular attention to catering to local tastes. "We plan to roll out toys, games, books and home entertainment specifically designed for Chinese kids."

Retail challenges remain

It's no fluke that major multinational licensors are having the most success in the country. They have the resources and expertise to get over that hurdle known to consumer products pros the world over—retail. China's retail landscape is certainly no place for independents.

The country's retail market has been split into three tiers, measured according to their economic maturity and investment regulations and not necessarily their population base. The first tier covers the major urban centers, including Beijing, Shanghai, Tianjin and Guangzhou, which all have fairly sophisticated retail infrastructures. Tier Two cities include Xi'an, Chengdu, Chongqing, Nanjing and Shenyang and they are widely regarded as being most fertile for growth as first-tier cities already have highly organized retail nearing saturation. Tier Three cities are numerous and mostly centered around one or two main industries. Since there are 87 cities in China with a population of more than one million, it creates an

almost mind-boggling number of issues in terms of retail distribution.

"When people think China, a single market might come to mind," says CN's Lim-Chen. "However, China should be viewed as a collection of local markets with many small and medium-sized retailers."

While international retailers like Isetan, Carrefour, Tesco and Walmart have joined local companies such as Beijing Hualien Group and Wumart, and have significant presence and centralized distribution in Tier One cities, they still do not cover the whole territory. In fact, it is estimated that smaller specialty stores have as much as 40% market share. Convenience stores and one-off outlets also regularly dot China's roughly 3.7 million square miles.

"The market is very large and fragmented," says Nick's Yew. "The cities being so far apart makes distribution difficult, as most outlets' buying decisions are decentralized."

Aargh, pirates.

The pachyderm in the room when discussing licensing in China is, of course, piracy. While everyone agrees that the problem is still one of the most pressing for IP owners working in the territory, there have been some positive developments over the past few years. According to BBCW's Cheung, meticulous attention must be paid to filing IP with the central Trademark Office. The office has proven more successful at protecting foreign-owned IP of late and continues to improve as licensing becomes more prevalent in the region.

Cheung adds that the burgeoning middle class is demanding better products, and quality has become another way to protect against IP theft. "We have really seen a rise in demand for premium products with a focus on brand and quality," he says.

Nick's Yew agrees. He contends IP owners must be almost militant in performing due diligence to protect their properties. "We have constant checks on markets to ensure counterfeits do not enter organized retail," he says. "We also engage the right partners for the license so that legitimate merchandise is made available." ■

LINKS

- [BBC Worldwide >](http://www.bbeworldwide.com) www.bbeworldwide.com
- [Cartoon Network >](http://www.cartoonnetwork.com) www.cartoonnetwork.com
- [Nickelodeon Consumer Products >](http://www.nickelodeon.com) www.nickelodeon.com



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Delving into Disney's retail reinvention

After repurchasing The Disney Store from the insolvent Hoop Retail in 2008, The Walt Disney Company is reimagining the retail identity of the 360-outlet international chain. The process began two years ago with a series of high-level brainstorming sessions, and after years of development, the new strategy is rolling out.

"We felt we needed to reinvent The Disney Store shopping experience," says Jim Fielding, president of Disney Stores Worldwide. "We wanted to create a unique experience from a child's perspective."

With the mission to make the shopping experience "the best 30 minutes in a child's day," Disney Consumer Products, the arm of the company now responsible for the retail chain, decided

Another guiding principle of the redesign is a revamped merchandising philosophy. "We wanted to sell by story," says Endicott. "And all products from the same story should live together." The approach moves away from the standard category merchandising utilized by most purveyors of product. The dedicated areas, stuffed with complete lines of merch from each Disney franchise, are now referred to as "neighborhoods" and are laid out throughout the store's average 3,200 square feet of floor space. They sit on either side of a path referred to as the Pixie Dust Trail that winds its way through the store.

"We wanted to create an organic circulation path to take the customers through every one of those neighborhoods," says Endicott. He explains the path was designed to reflect the way



The Disney Store redesign reflects the way kids explore and places branded merch areas with over-sized central fixtures—like the Princess Castle (left) and the Build your own Car station (right)—on either side of a path that wends its way through each 3,200-square-foot location



it needed to refresh the retail operation from the ground up. DCP enlisted lead designer Jon Endicott, who has years of retail design experience, and charged him and his team with breathing new life into the chain.

After much discussion, the design team decided to move away from the old aesthetic and incorporate a warm neutral palette with green and blue accents and wood finishes into the new look. "We wanted a vast variety of colors that our products can lay over," says Endicott. "The older store design was a heavier one, and it was hard to show the newness of the products." The stores will also be replete with frosted and white acrylic displays to add a quality of lightness to the experience.

kids explore, which he believes is not necessarily taken into account in standard retail planograms.

Anchoring each neighborhood is a "hero fixture"—essentially an interactive display that breaks with the scale of the other fixtures and is intended to lure kids off the pixie path and into each dedicated space. "The fixtures are meant to have kids play with them and engage with them through touch and feel," says Endicott. "Then they will rejoin the journey."

One such fixture is the Magic Mirror located in the Disney Princess section. With a wave of a wand or nod of a crown, a screen delivers an animated short between 20 and 30 seconds

"Disney's retail reinvention" continued on page 64

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Universal Music tunes into Uki's Euro merch potential

With UK broadcast placement on CBeebies in-hand, 52 x five-minute animated preschool series *Uki* is now getting a major multi-territory licensing push from owner Universal Music.

The series (winner of the 2008 Pitch It! competition at KidScreen Summit) bowed in its home territory of Belgium in April on children's channels Ketnet and Club RTL, and starts airing daily this month as part of CBeebies' Show Me Show Me block.

Uki follows the gentle adventures of the irrepressible titular character. Each ep starts as *Uki* greets the sunrise, and his day goes on to mirror a toddler's from playtime to story time. With a cast of friends including Rabbit, Flowers, Hedgehog, Duck and Turtle, *Uki*'s world is full of color and music, and it's these aspects Universal will attempt to capture in the inaugural CP program targeting kids ages two to five.

"Products will start rolling out quickly in Belgium," says Lesley Douglas, MD of Universal Music UK, adding that DVDs, greeting cards and plush will hit retail in Belgium this month. The Benelux licensee roster includes Lannoo Publishing (books), Simba-Dickie (plush) and Paperclip Cards (greeting cards). And Universal plans to follow a similar path in the UK, launching the initial line of products between three and six months after the series bows on-air.



Uki and friends will be the subject of a major merch push as his series moves across international channels

Neil Jennings, director of business development at Universal Music UK, says he expects *Uki* to be well-represented on retail shelves in the region next year. "From a UK licensing perspective we think *Uki* is a key prospect in 2011," he says.

With series distribution being handled by BBC Worldwide, *Uki* now has TV placement in Australia, Portugal, Finland, Norway, Poland, Israel, South Africa, Taiwan, the Middle East and Southeast Asia. On the L&M side, Universal is

using the Belgium and UK markets to gauge what products work best as it looks to secure partners in a number of different categories.

Douglas adds that she foresees digital and educational as driving categories for the program. She is already in discussions with leading companies in those areas about developing products for the new year. **GR**

LINKS

Universal Music >

www.umusic.co.uk

"Disney's retail reinvention" continued from page 62

in length. And in the section dedicated to Cars there's a Build your own Car station.

Each store will also have a theater (between 200 square feet and 300 square feet in size) that borrows from Disney's theme park aesthetic to house vintage-looking trees, benches and a bandstand. There is also a super-sized screen that lets store visitors choose their own entertainment. "It allows guests to co-create with us," says Endicott. "And to stress that time spent in the store is not just about selling."

So far, the new store design has been rolled out to The Disney Store in Madrid, Spain, along with US locations in New Jersey, California and Texas.

"This year we are doing 20 stores," says Fielding. "We will be rolling the concept out to the rest over the next five to seven years in order to transform our entire chain."

Additionally, after a challenging run under Hoop Retail's ownership, The Disney Store is once again looking to expand its reach. The plan is to enter Ireland, Belgium and Denmark this year, with an eye towards opening stores in Mexico and Latin America in 2011.

"We are being highly selective," says Fielding. "We are looking at premier shopping destinations. It's not about high store counts anymore, it's about quality—I think this new design concept showcases that." **GR**

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iPad-ding the bottom line

Navigating IP extension on Apple's newest must-have device

IN January, Apple CEO Steve Jobs made the much-anticipated announcement that his company planned to unveil the purported missing link between smart phones and laptop computers. With much fanfare, the tablet, measuring 9 x 7.5 inches and weighing 1.5 lbs., hit the US market in April. More than one million iPads flew off retail shelves in just over a month, and to date roughly three million units have been sold worldwide.

Because of its bigger size and augmented touch-screen features, many believe the iPad is better suited to the kids market than either of its predecessors, the iPhone or the iPod Touch. And kids' IP owners are now lining up to launch apps for the device. However, like any new development opportunity there is a learning curve and special considerations that should be addressed.

App format, functionality and price point

"The sheer size and intuitive nature of the iPad will make it a natural for kids' applications," explains Anne Loi, SVP of DHX Interactive, a division of Toronto, Canada-based DHX Media. "It's so exploratory," she adds. "I don't think anyone will disagree that this is the future."

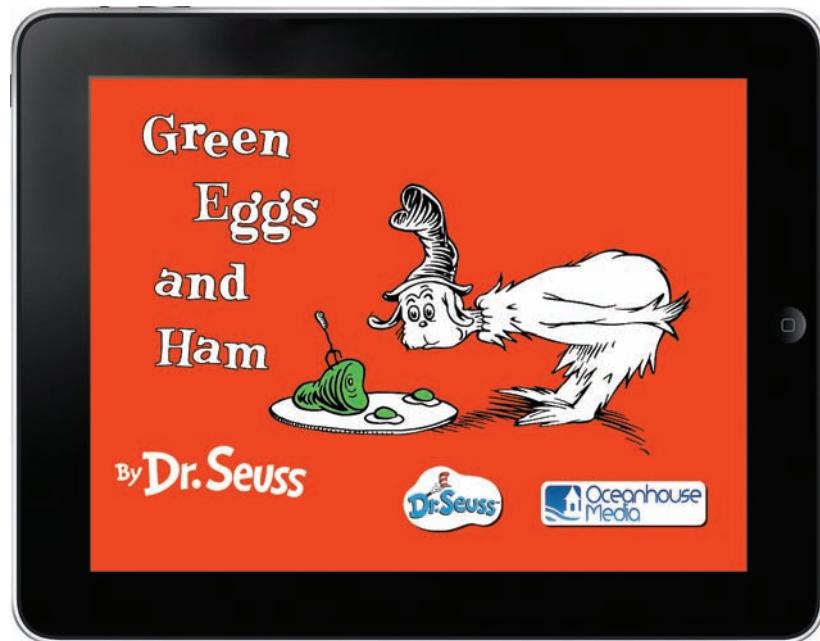
Rather than develop one of its kids properties, like *Franny's Feet*, for an iPad app, DHX entered the market with the creation of an app for US space agency NASA that commemorates the 40th anniversary of the Apollo 11 moon landing. The company then made a series of apps using public domain kids stories under the umbrella brand *My Living Stories* that sell for US\$1.99 each.

"Our goal was to develop a robust pipeline," Loi says, explaining the exercise was as much about sharpening the company's development chops as it was about creating a new revenue stream. "We are treating it more as a tool, so when we are ready to take our own IP into the space, we can really pump the apps out."

FremantleMedia has developed iPad-specific apps for its game show franchises such as *Price is Right* and *Family Feud*, and its new kids division is also currently exploring the territory. For his part, Olivier Delfosse, FremantleMedia director of interactive, sees the platform as a natural for educational and entertainment apps for kids. "The iPad capabilities are faster, it's got a bigger screen and, in general, it's just a much better user experience than the iPhone," he says.

Perhaps the most passionate spokesperson for the emerging platform is André de Semlyen, CEO of Paris-based Gong Media. The company has launched a free app, *Gong Radio*, that supports its many IPs, including the kid-targeted *Samurai Shampoo*. The app includes a subscription option where users can pay to access additional video and audio content on the iPad.

"Once you have that magic tablet you can't just put it in a drawer and forget about it," de Semlyen says. "The screen is an incredible toy for kids. I do think it's the missing link."



Oceanhouse Media's licensed Dr. Seuss app bowed in tandem with the iPad in April and consistently ranks among the top-10 sellers at Apple's online store

In terms of blazing new trails in functionality, Encinitas, California-based Oceanhouse Media's work on apps built around the Dr. Seuss storybook collection is exemplary. (A number of them were available at launch and consistently rank in the top-10 in iPad apps sales.) "It's like the format that these books have always wanted to be in," says Michel Kripalani, president of Oceanhouse Media. "Tablets are really where it's at for children's books."

The *Cat in the Hat* app includes a professional narrator, sound effects to denote such things as rainfall and the opening and closing of doors. Additionally, kids can touch objects on the screen and watch as the Cat, a ball and Sally, for example, transform into the very letters that make up the word seen on-screen.

"The reason the format works so well is that kids are very tactile," says Kripalani. "Having a young child touch the screen and have it react is the most natural thing in the world."

Over the next couple years, Oceanhouse is planning to develop apps for the entire Dr. Seuss catalogue, and Kripalani expects that each one will grow in functionality as his developers become more familiar with the capabilities of the platform.

And while the development process for an iPad app is somewhat similar to that of an iPhone, the underlying costs of doing business with Apple are exactly the same. Apple takes a 30% cut of all sales generated at its App store.

Keeping this in mind, many developers and IP owners have been zeroing in on the perfect price point that will suit the market and enable them to maximize their 70% share of the sales.

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www.kidscotv.tv



"We priced our storybook at US\$1.99 to keep it out of the under-US\$1 bin," says DHX's Loi. "I think it has to be the right play pattern and amount of playtime to have people pay upwards of US\$3 for an app. That is probably the price where companies will start to see big money coming in."

Oceanhouse's Dr. Seuss apps are US\$3.99 apiece. "It's significantly less than a hardback version of the book," contends Kripalani. "There is a lot of life delivered at that price. It's rich enough that a child can sit down for 15 to 30 minutes at a time and be totally occupied."

Dora's Colouring Adventure app from Nickelodeon offers similar functionality as the Seuss books, including the ability to create and color in scenes, all for US\$4.99 a pop. It is a retail proposition that senior director of business development at Nickelodeon Gerry Gouy says will generate enough revenue to re-invest in developing subsequent applications that will push the tech even further.

"The bottom line is that revenue is the driver that keeps us investing," he says. "Free apps and promos are part of our thinking, but overall this is a heavily revenue-focused area for us."

To license or not to license

Since the market is so new, property owners are experimenting with different models to get the most bang for their app. Dr. Seuss Enterprises and FremantleMedia, for their part, are treating iPad apps like another digital licensing category and structuring traditional deals based around royalties.

Dr. Seuss, for example, licensed its properties to Oceanhouse for iPhone apps and then extended the agreement to cover the newer platform. Similarly, FremantleMedia had an iPhone app licensing deal with Montreal, Canada-based Ludia and granted the company iPad rights.

"We do see it as a new category," says Delfosse, who describes the terms of the arrangement as "a straight-forward licensing deal." He adds, "We include it with the license for the iPhone development because it seems like such an easy transition for people to make."

Nickelodeon, however, is taking a different tack. With its *Dora's Coloring Adventure* released in April, and a slew of additional apps featuring the likes of SpongeBob SquarePants, Diego and iCarly



FremantleMedia partnered with Ludia to produce its first iPad apps, and the company is planning on delving deeper into its kids IP in the future for the platform

currently being readied for a pre-Christmas release, Nickelodeon is not looking to treat apps like a licensing category.

"We don't believe it constitutes a new licensing category, but our view might change," says Gouy. "We have external developers involved, but the project management is all internal." He says it's a matter of retaining control over the Nick brands in this new digital space. And, he adds, parent company Viacom has enough in-house resources to handle the workload entailed in developing and distributing iPad apps.

No app is an island

Once an app is developed and a workable price point is set, new titles still run a very good chance of getting swept away in the veritable ocean of apps available at Apple's online store—the primary distribution channel for all things i-related.

Delfosse, for one, doesn't see it as a huge hurdle. "It is a meritocracy," he says. "The best apps rise to the top, so we have been able to not get lost by producing consistently good products."

Loi, on the other hand, stresses that the key to standing out at the App store is to cross-promote a number of different apps. "It's easy to get lost in the store," she says. "I think if you can get featured, that is important. But if you have just one lone app, no one will find you." So, she says, DHX's ability to cross-promote has made My Living Stories apps a modest success. A simple strategy that's working includes placing ads and links to new apps on existing ones.

As with securing traditional shelf space, having a well-known IP is a great help, but sometimes it is just not enough. "There is a lot of iconic IP," says Nick's Gouy. "But it comes down to quality. Cross-promotion is just a must."

Oceanhouse's Kripalani says it is a combination of the brand recognition invoked by Dr. Seuss, cross-promotion and the app's quality that has kept his product's sales consistent. "I think the people who complain about being lost are the ones with wholly original IP," he says. "It's easier if you have something people recognize, and then you also have to constantly cross-promote it to be able to get people interested." **GR**



Teen-focused Gong Media is chasing a subscription-based revenue model with its iPad app

LINKS

- DHX Media > www.dhxmedia.com
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DreamWorks' Penguins earn their wings at retail

The reception to DreamWorks Animation's first foray into TV production has been anything but chilly. The Nickelodeon US series' premiere of *The Penguins of Madagascar*—which sends the popular birds from the Madagascar film franchise into the wilds of New York—drew a record-setting 6.1 million viewers in March 2009. Subsequent eps continue to rank in the top 10 whenever they air. And with more 48 half hours now in the can, the CP team at DreamWorks is prepping the property for a new year-round merch line.

"We don't specifically see it as transitioning our film property into a TV property," says Brad Woods, head of domestic licensing at DreamWorks. "We have been able to leverage some key characters that were very popular to really make the TV franchise its own entity."

Accordingly, the style guide focuses on the four lead penguins—Skipper, Kowalski, Private and Rico. Kerry Phelan, DreamWorks head of worldwide licensing and consumer products, says the kinship between the characters is a major reason the series has been so popular. It's been her goal to see the CP line reflect this element. "The camaraderie is something kids relate to," Phelan says. "I think the friendship really has a universal appeal." To wit, the Nintendo DS/Nintendo DSi video game being produced by partner THQ for a US retail launch in November allows users to join the Penguins' elite squad to complete challenges.

Prior to the title's release, a back-to-school line featuring toys (plush from Hugaloo), apparel (Freeze), home furnishings, greeting cards (Hallmark) and party goods will hit US retailers. As for target demo, DreamWorks is going broad, maintaining that kids from four to 12 will be interested in the property. So it's taking a two-pronged approach, with plush and some apparel being geared towards the younger end of the demo, while video games and electronics will aim for older kids.

"The 80% rule is covered," says Woods. "Right now, we have partners across the board. It's a wide demographic and pretty evenly split between boys and girls." However, Woods did say the company is still looking for partners to fill out secondary categories, particularly seasonal goods and arts & crafts.



DreamWorks is readying a full line of Penguins merch for US retail this fall, including a Nintendo DS game and an iPad app

"We are looking to explore something fun with water play for the summer," says Woods. "They are penguins after all."

On the retail front, the program will stick with mass to mid-tier retailers, with a few lines entering the specialty market. Phelan says the company is not looking for an exclusive retail partner. "We're going fairly broad with this," she says. "With a film, you want make product launches an event during a movie's opening period, but TV is more ubiquitous, so broad-based partners are the way to go."

Globally, the big merchandise push will wait for spring 2011, and it's expected that production of the series will continue in the lead-up to the release of the next Madagascar film, scheduled for a summer 2012 release. **GR**



DreamWorks Animation >

www.dreamworks.com

Let's Roll! Vroom! Vroom!



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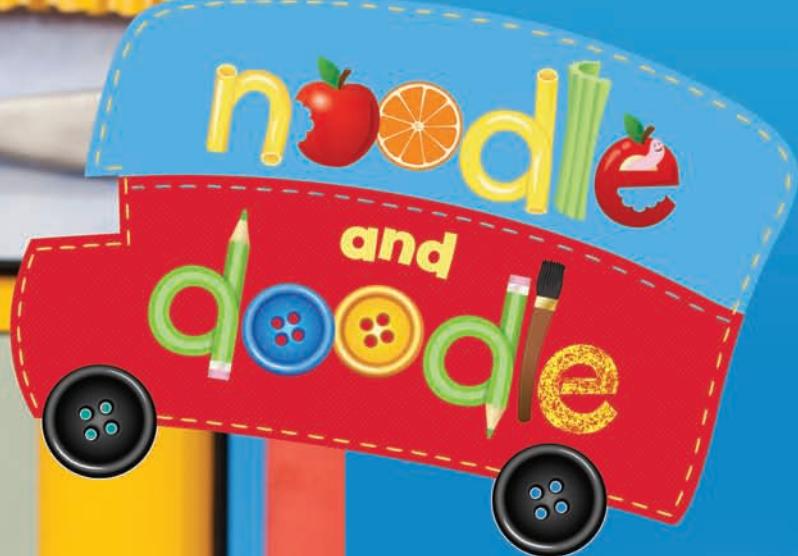


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GETTING THEIR GAME ON

A CLOSER LOOK AT THE HABITS OF FEMALE GAMERS

by erin miller


KALEIDOSCOPETM
REFLECTING TRENDS...TODAY AND TOMORROW

Gaming has long been an area of interest to us. From portable to online and console gaming, we're constantly keeping an eye on emerging trends and trying to understand the habits of dedicated gamers. One trend to acknowledge is the emergence of the girl gamer, and we decided to dedicate part one of our last Kaleidoscope of 2010 to female gamers, ages 13 to 64. We'll get to know the casual female gamer and understand what her interests are in online gaming.

Female casual gamers have various motivations for maintaining a constant presence in the online gaming world, including achievement, stress relief and escapism. More than half of the online gamers we spoke with played for the challenge and to relieve stress. Achievement is the second-biggest motivator for these gamers, with 48% reporting that they often play "to better my score" and 41% saying they "try to get trophies" or other prizes. Similarly, 41% said playing online games "lets me forget some of the real-life problems I have." Competitive play, however, is of little interest to this group, with only 24% saying they play to "try to beat other players."

In terms of what makes a good gaming site, "high quality of games," "ease of using the site," and "quick game load time" are most important to respondents. "Ease of finding games," "site organization," and "site load time" are also of high importance. The "social" aspects incorporated into sites solely dedicated to online gaming are generally not important. Few visitors say they have personal interactions with others when playing online games in general, and are only moderately interested in online communication features. It can be assumed that this is not the place for social interaction, as sites like Facebook are dedicated to communication.

Of these female casual gamers, two in five reported subscribing to an online game service, including Shockwave, Facebook, Addicting Games and BigFish Games. Shockwave is the most-visited site by this group. Respondents said that strategy (65%), puzzle (62%), hidden object (58%), token (58%) and brain (54%) games are the most frequently played on Shockwave. Half of women who said they play games on Facebook prefer farming games such as Farmville or Farm Town.

In exploring the motivations for playing Shockwave games, the majority of respondents (95%) said they play games for "fun and entertainment." Boredom, stress relief and escapism followed with 60% each.

There are some significant behavioral differences between younger and older casual gamers. Older respondents, over 45, are more likely to frequently sign into a gaming site, save high scores, and read game reviews. However, teen visitors, ages 13 to 17, more frequently look for game recommendation features such as popular games either created by other gamers or generated by website activity. They're also more likely to use social features. However, social networking apps still generate relatively low activity when it comes to all casual women gamers.

Older visitors are also much more likely to want to see more puzzle, hidden object, word, card & board, matching and jigsaw games on sites. Younger visitors ages 13 to 24, meanwhile, tend to want to see more action, family/kid, multiplayer, racing, music/photos and shooter games, as well as games they can play/compete with friends/family. Furthermore, respondents ages 45 to 54 are more likely than younger age groups to want to save their favorite games on their "ideal" game site as this age group tends to browse games less than the younger set.

Having gained a better understanding of how female casual gamers behave online, our next Kaleidoscope will focus more on kids and their overall gaming attitudes and preferences. ■

For more information, contact Kaleidoscope@nick.com.

(Source: Nickelodeon Kids & Family Research in partnership with Goodmind. June 2010, quant sample size: N = 1,042.)

In an effort to keep you in touch with our audience and give a voice to our consumers, the Brand and Consumer Insights Department at Nickelodeon Kids & Family has created Nickelodeon Kaleidoscope. Every month, Kaleidoscope will capture key areas of interest across the kid and family cultural landscape, provide an understanding of attitudes and behaviors, and report on trends and buzz.

Nutrition series gets US\$2 million to fund research on its educational value

AN innovative approach to tackling the childhood obesity epidemic in the US Hispanic community could spawn a new way to educate kids through evidence-based content.

New York City's LanguageMate has developed a new animated series aimed at the four to seven demo that's built upon wide-ranging research into how to depict issues surrounding health and nutrition to preschoolers. The investigation specifically targeted the US Hispanic community, whose rate of obesity is estimated at 25%.

Through the course of the research, LanguageMate discovered that there is an inherent connection between nutritional knowledge and communication tools. "We found kids don't have the communication skills to even talk about healthy foods," says

out if the show's message was getting through. "We set up a randomized controlled trial to study the issue," says Tan. "To our knowledge, this type of study is not frequently applied to children's television—it's time-consuming and resource-heavy."

The series and research were funded to the tune of US\$2 million by the US federal government's National Institute of Child Health and Human Development (NICHD). The organization vets thousands of grant applications each year in a rigorous process with strict criteria. Far less than half of applicants are deemed worthy of funding by the org.

"I think the series is a great way to reach kids," says Peggy McCardle, chief of the Child Development & Behavior Branch at the Center for Research for Mothers & Children that works

under NICHD. Upon approving LanguageMate for funding, she says she was impressed with the company's efforts. "The series was adorable and I think kids are really going to benefit from this."

With the grant money in-hand, LanguageMate set up a randomized controlled trial in which 69 Spanish-speaking families were split into two groups. The first group received a DVD of *The Big Adventures of the MiniMities* to watch, while the other group got a written brochure containing the same basic health and nutrition information.

The study concluded that kids who watched the DVD enjoyed a 12% increase in their ability to name different fruits and vegetables, while

the kids reading the brochures experienced an increase of just 1.75%. Additionally, 65% of parents in the DVD group actually tried making the healthy recipes from the series at home.

"There are few proven studies that an educational program actually modifies behavior," says Tan. "So these numbers were a significant indicator of positive behavior modification. It was very exciting."

Tan says that LanguageMate is currently in talks with several US TV networks, as well as a broadcaster in Spain, about airing the series and possibly using the format to address other issues like physical fitness. "Most of the networks are looking for 26 episodes," he says. "But having a series that is supported by a reputable organization like the NICHD and being able to prove that it works, certainly has opened some doors." **GR**



Broccorella meets the three protagonists from *The Big Adventures of MiniMities*—the bilingual series is designed to give kids the communication skills and nutritional information they need to make healthy food choices

Bill Z. Tan, founder and president of LanguageMate. "They know how to ask for a lollipop or a new toy, but there just isn't a lot of discussion about healthy food."

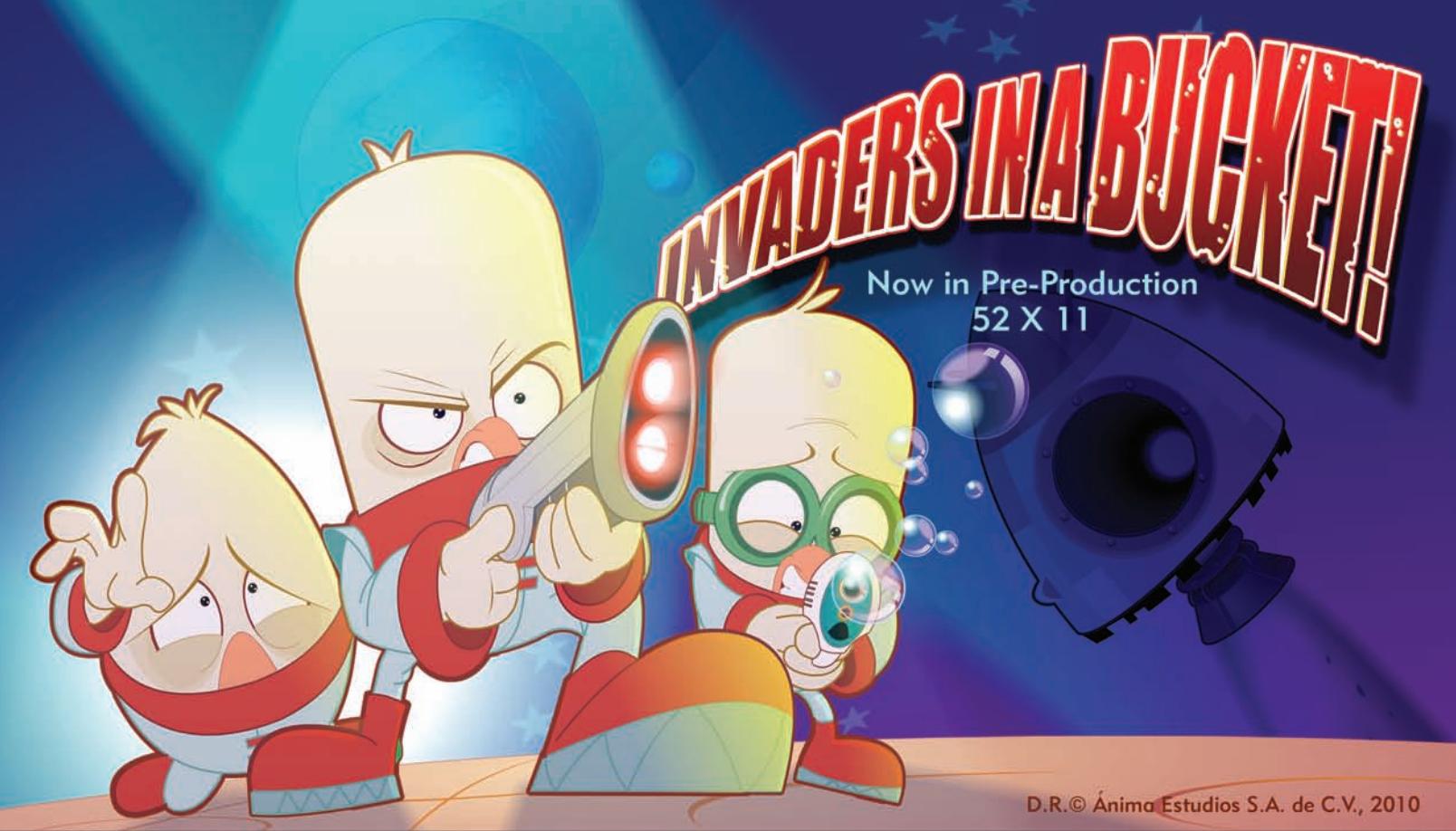
The resulting Flash-animated series *The Big Adventures of MiniMities* (six x 15 minutes) features three children: César, Milo and Mei. Each ep follows the trio to Yummy Town as the kids quest to find a healthy ingredient for their grandmother's kitchen. Along the way, they must deal with Junk Food Punks who try to steer them in the wrong direction. In one ep, for example, the trio meets Broccorella, who expounds upon the health benefits of the cruciferous vegetable. And at the end of each journey, a grandmother prepares a healthy meal using the new ingredient. (The bilingual series has five versions, mixing the use of language from 95% English to 95% Spanish.)

And in an innovative twist, LanguageMate undertook an intense 10-month study after the eps started screening to find

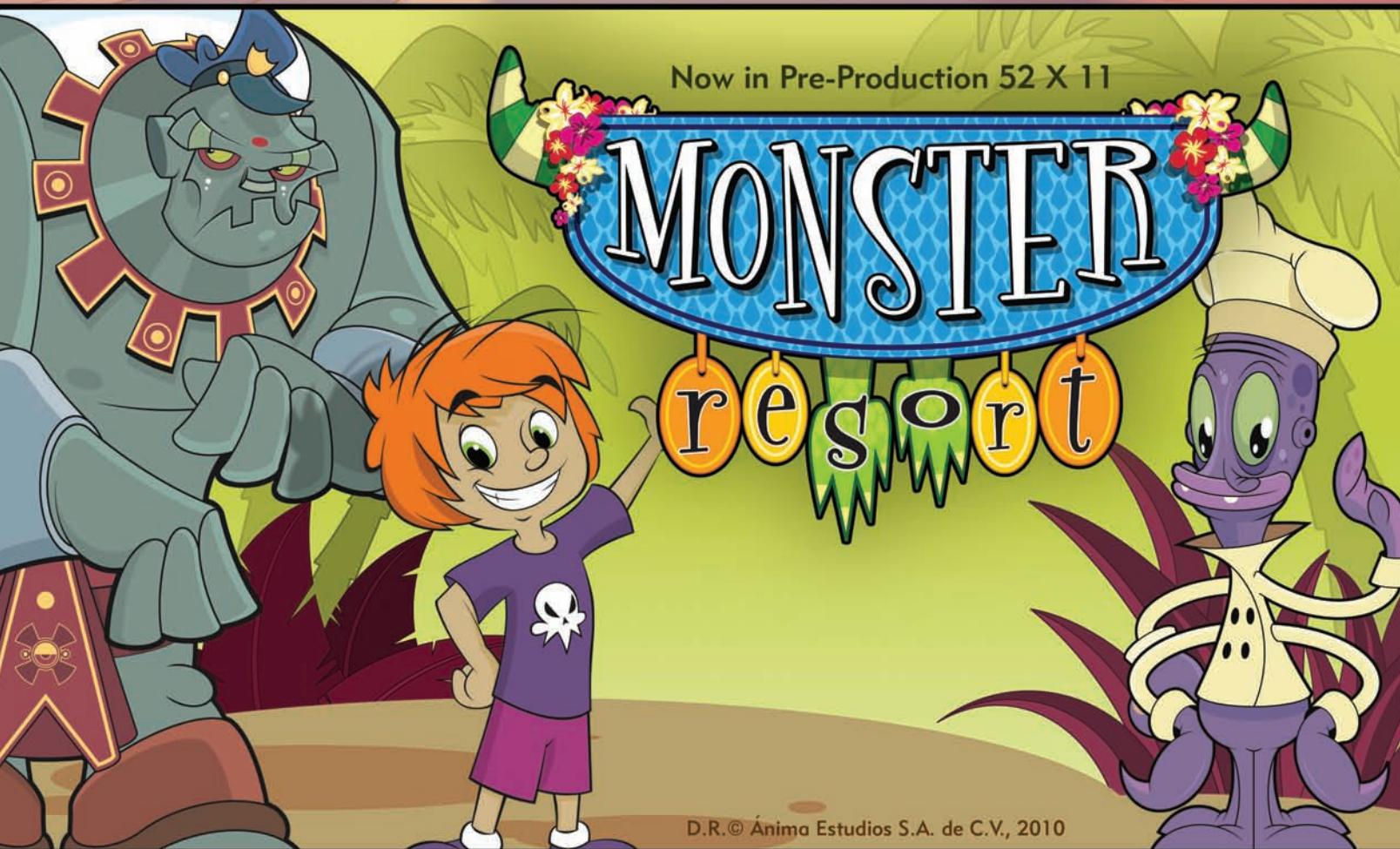


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THE eBook's NEXT CHAPTER

by wendy goldman getzler

**Publishers take on
the youth market
with enhanced
electronic reading
products**

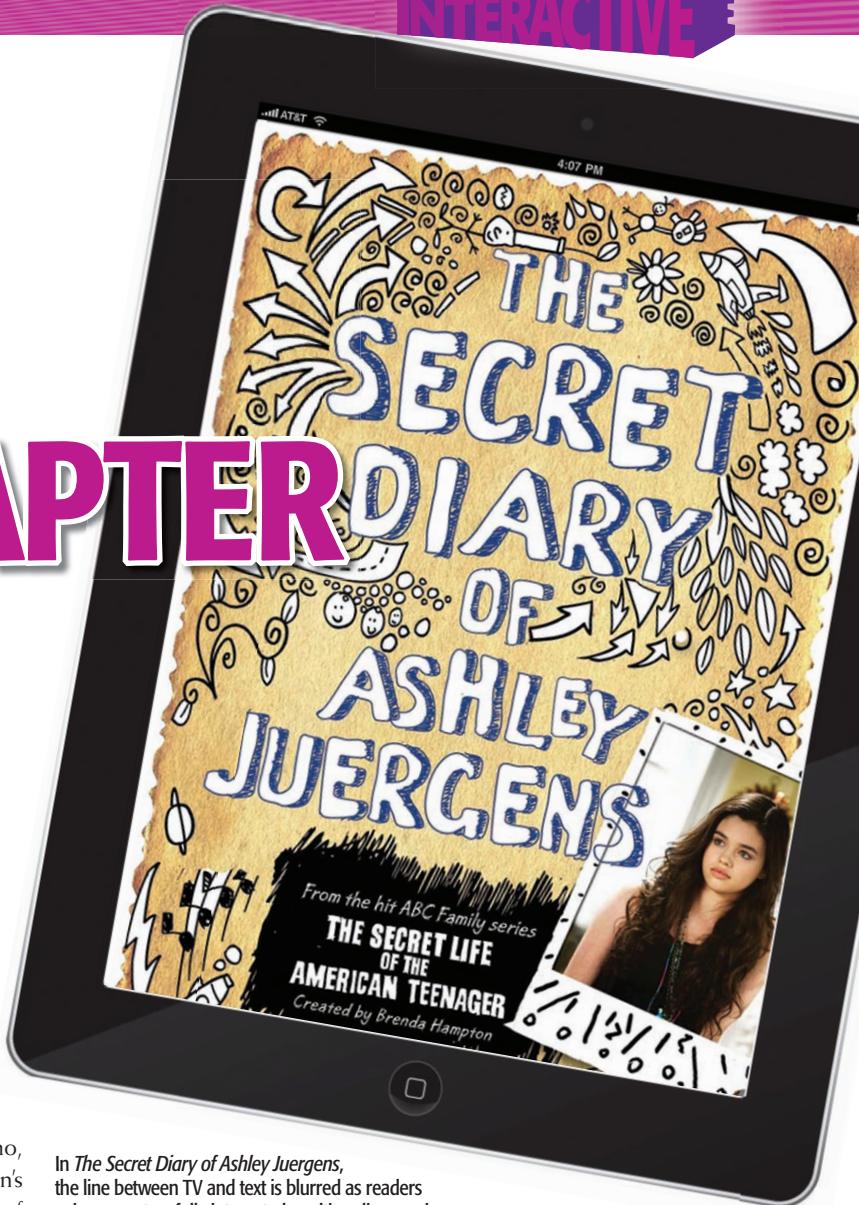
Sometimes words just aren't enough. And with that in mind, the publishing industry is evolving in tandem with the rise of electronic books and the groundbreaking platforms upon which they're read. Its latest moves in the digital space revolve around a new crop of augmented eBooks. So fresh that they have yet to receive an official name, these en-

hanced (or enriched) eBooks are embedding audio and video within their texts to create an interactive multimedia reading experience. Targeting their young, techno-savvy demo, media powerhouses like Disney and Random House Children's Books are at the forefront of this trend, banking on the power of TV and film to make reading more fun.

In becoming the first TV network to create an enhanced interactive eBook, ABC Family collaborated with fellow Disney subsidiary Hyperion to make *The Secret Diary of Ashley Juergens* available for download on Apple's iPad. As the first enhanced book based on a TV series to join the tens of thousands of books on the store's virtual shelves, *Ashley Juergens* is augmented by the inclusion of video footage from the first season of ABC Family's number-one original series *The Secret Life of the American Teenager*, now in its third season.

While eBook enhancements have been top-of-mind for the publishing industry, it was the inception of the Apple iPad, launched in April, and new developments with Amazon's Kindle that produced a branded app for the iPad, that have allowed seamless multimedia integration to come to fruition.

"When the iPad came out it was a no-brainer. There's been a huge leap in terms of how young people are consuming media. We are in the business of telling heartfelt stories and interacting with young adults, and this technology allows us to do that," says Naz Haider, VP of business management for ABC Family and the one at



In *The Secret Diary of Ashley Juergens*, the line between TV and text is blurred as readers gain access to a fully integrated, multimedia experience

the helm of the enhanced eBook project. "This is a game-changing platform...and we wanted to be the frontrunner."

For Haider and his team, getting ahead of the pack meant acting quickly. In less than two months, the ABC Family digital team collaborated with Hyperion to develop integrated video from the TV series that is viewable in a player box embedded inside the electronic pages of *Ashley Juergens*. The 10 x two-minute virtual scenes from *The Secret Life of the American Teenager* are dispersed throughout the eBook, with the corresponding passages in the diary being recounted aloud by Ashley Juergens. (She's the 13-year-old younger sister of the show's pregnant protagonist, 15-year-old Amy Juergens.) Under the Disney/ABC Television Group (DATG) umbrella, Hyperion provided the book and produced the electronic text format while ABC Family delivered the video clips and organized copyright permissions. The final product, retailing at US\$12.99, is included in the iBooks app that's readable on the iPad, iPhone and iPod Touch.

This fusion of pre-existing multimedia assets is already striking a chord with its intended tween and teen audience, which seems

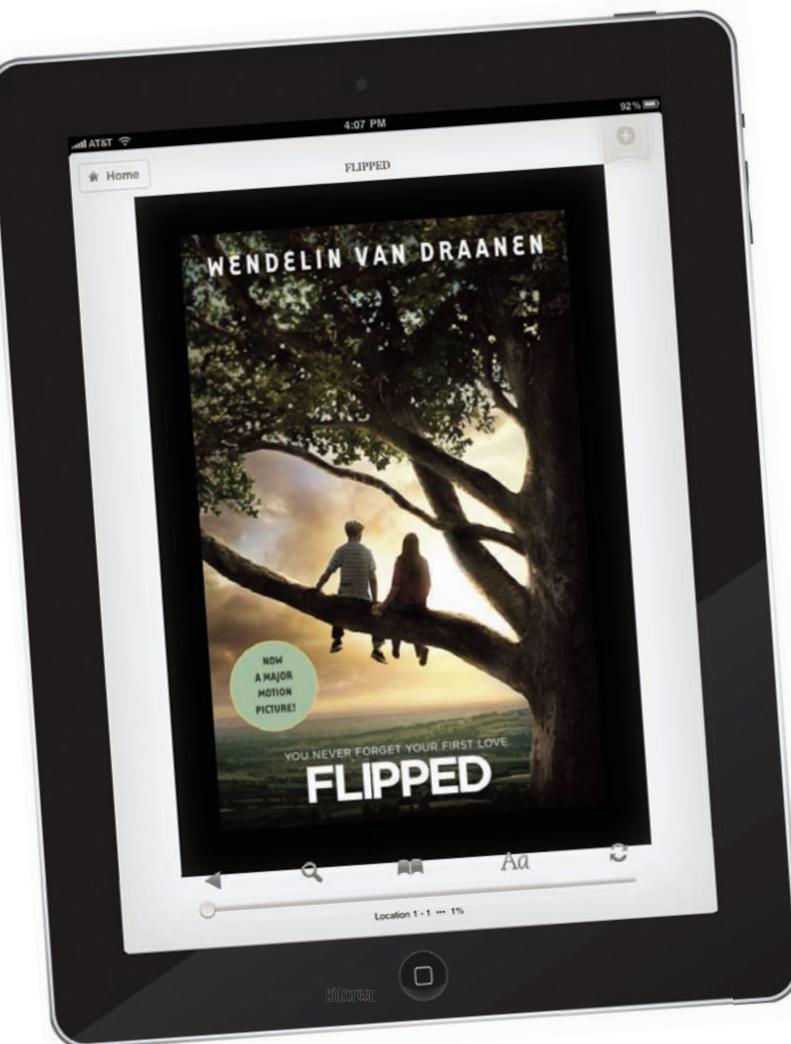
willing to spend the extra dollars to buy an enhanced eBook. Within weeks of its July release, the interactive version of *Ashley Juergens* was selling at a rate four times greater than the original, unembellished eBook version of the same story.

"We're constantly looking at kids as future readers and watching ways they view and access content on platforms. We need to build content with multiple layers to live up to their expectations of what's enjoyable," says Hyperion's VP of marketing and digital media Mindy Stockfield. "If we don't start moving in the direction where kids already are, we are going to lose out on key readers." As former senior director of marketing at Cartoon Network and VP of digital media for Disney Channel, Stockfield has witnessed technology transform the way kids consume media first-hand.

Stockfield believes enhanced eBooks are a foreseeable springboard for more social integration within electronic reading materials that will allow kids to host discussions and share content all in one place. "I don't think gaming integration in eBooks would be a stretch, either," she suggests.

Still, Stockfield says, the technological and social enhancements aren't worth anything if the content itself isn't worth selling. She and ABC's Haider credit *The Secret Life of the American Teenager*'s dramatic storyline as being conducive to sideline video interpretations

Random House Children's Books turned to movie tie-in title
Flipped to enter uncharted enhanced eBook territory



of the text. "It's all about the content and the right storyline in the fiction world," says Stockfield, contending that publishers shouldn't jump to replicate or enhance existing eBooks without considering the time and expense that go into the production of original audio and video. If existing video and audio are being utilized, then proper legal clearances also need to be made.

With the rate of consumer uptake on the new *Ashley Juergens* title, ABC Family is looking to explore the release of several additional enhanced eBooks built around the *Secret Life* franchise and extending to retail channels beyond Apple's iBookstore. While Apple devices like the iPad and iPod Touch are the only platforms that support the augmented books right now, eReaders like the Amazon Kindle—iPad's largest competitor and current leader in the eReader space—are developing their own apps to serve as conduits to these multimedia reading experiences.

Until recently, iBooks and Kindle apps for the iPad and other devices couldn't support audio and visual components, so Till Wirth, manager of digital content and product development at Random House Children's Books (RHCB), says the enhanced eBook revolution is still in its infancy with no set path established. "All publishers are experimenting with different titles and content. It's not clear yet what's the best route," he says. "But we'll find out."

RHCB's foray into the enhanced eBook space is not unlike that of ABC Family-Hyperion's, except its multimedia product has been built around film content and is accessible only via the Amazon Kindle app for Apple devices. (The publishing house has openly refrained from selling content on Apple's iBookstore platform due to objections to its pricing model.)

Aimed at kids 10 and up and readable through the Kindle app, *Flipped* (US\$14.99) is a movie tie-in enhanced eBook based on the film derived from Wendelin Van Draanen's 2001 teen romance novel of the same name. (The new title strategically launched alongside Castle Rock Entertainment and Warner Bros. Pictures' nationwide release of the film in August.)

In fact, it was Amazon's launch of its enhanced Kindle app at the end of June that propelled discussions between RHCB and Warner Bros. to commission the Random House digital production team, which has churned out some 15,000 eBooks to date, to create something new. The end-result is the original eBook packed with the film's behind-the-scenes video footage as well as three original songs written and recorded by Van Draanen. It also incorporates eight movie scenes, 16 color photos and interviews with the author, which Random House produced independently.

Wirth says RHCB, as the world's largest English-language children's book publisher, is experimenting with a wide range of these digital products that will continue to roll out over the next few months. "We have plans to publish a number of enhanced eBooks with audio and video extras this fall and will continue to build our new picture eBook program, which we launched in May," says Wirth. He adds that the possibilities for picture book development enabled by the new and soon-to-be-launched color devices are vast. Similarly, ABC Family's Haider notes, "Once the genie is out of bottle everyone will do it. It will become standard." ■

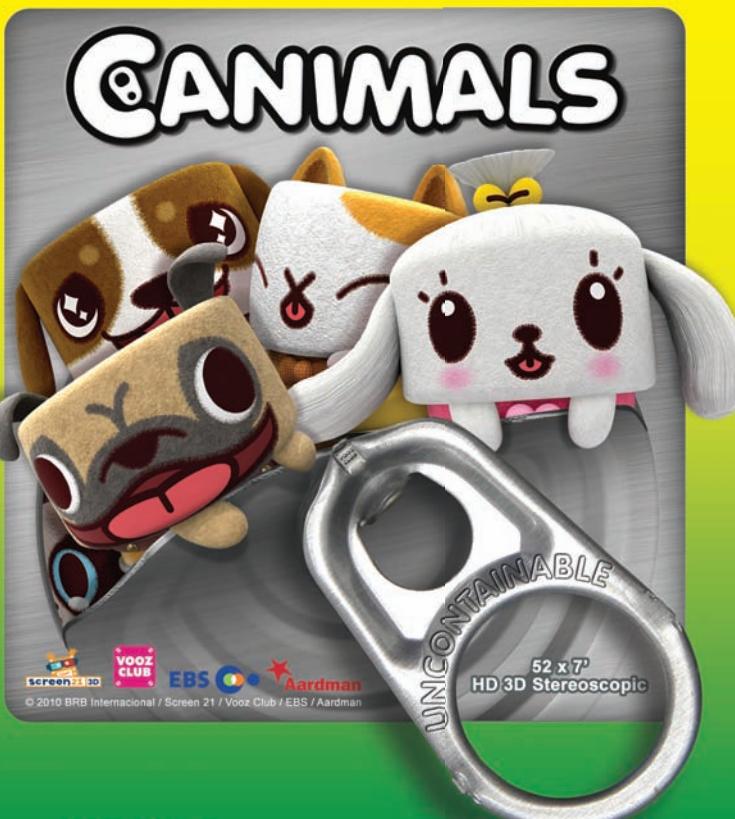
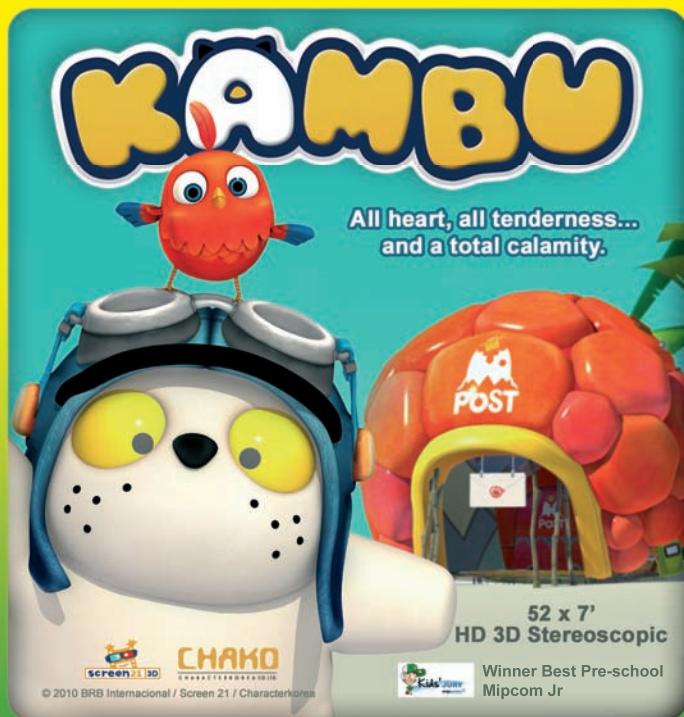
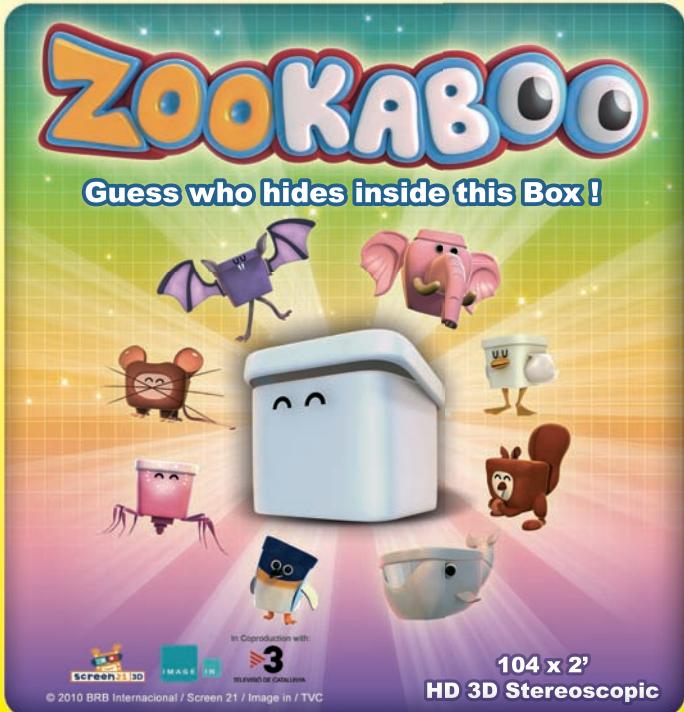
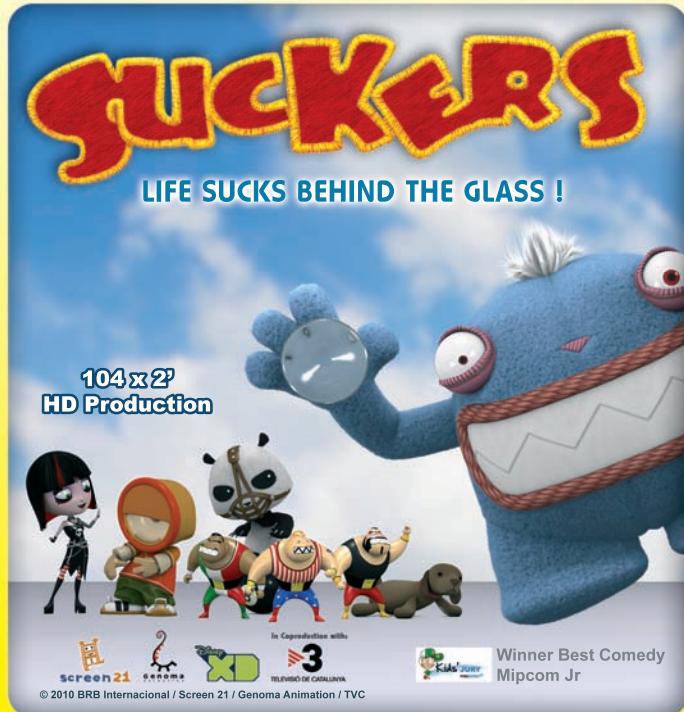
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decoding the digital kid

By Dr. Warren Buckleitner

Can you recall peeling the lid off a fresh container of Play-Doh? Remember that distinct smell and feel of the fresh stuff squeezing through your fingers? Once you started, it was hard to stop—it's even rumored that some kids may have had a taste or two.

If ever there was a material that delivers on the promise of an immediate no-fail experience, Play-Doh is it. You can roll it, squish it and poke it full of holes. Mistakes are easily reversed by rolling it back into a ball, and your ideas can be saved forever when you put your project on a shelf to dry overnight. It is the ultimate interactive play substance, and failure is not an option.

- **Is it responsive?** If you jab it, do you get something?
- **Can you operate it with your elbow?** Try this. Close your eyes and start touching things. Can you do something right, or more accurately, non-wrong?
- **Is it smart?** Can it tell if you are simply guessing and provide help as needed?
- **Does it require reading?** Could a non-reader succeed within the first few screens?
- **Is it reversible?** Can you get out of anything you get into?
- **Does the first level ensure success for even the youngest child?**
- **Could your cat make it work?** Enough said.



A tale of two apps—non-branded *Magic Piano* (left) encourages user success from its first screen, while kid testers found they could navigate screens in Diego's *Musical Missions* more quickly if they didn't follow instructions

Now consider the first screen kids encounter on their favorite website, toy or app. Besides Play-Doh's strange salty flavor, do they have similar attributes? Do they have what's become known around our office as the "accidental success" factor that mirrors that of the famous molding compound? It's what we look for in every interactive children's product we review. Here's our checklist.

Accidental success defined

A good product has to meet many requirements, but few are as essential as accidental success—especially when it comes to interactive devices and software designed for kids.

With checklist in hand, it's now time to look at two examples. Both apps are designed to give children a musical experience. One exceeds the criteria for accidental success, while the other is cluttered with instructions.

Go, Diego, Go Musical Missions

The music and the main menu are certainly nice, but the activities are frustratingly didactic in this iPhone/iPad app designed for Nickelodeon by Chewy Software. There are six songs, including "Jingle Bells" and "Mary Had a Little Lamb" each set in a different environment (i.e. the Savannah or the Arctic). The instructions are excessive and Diego talks too much. Also, the notes

on the flute don't line up with the notes on the musical staff, which is confusing. One child in our review group even noticed that you can get through a level faster by randomly pressing notes instead of acting on Diego's clues. (Available at www.nick.com, US\$1.99.)

Magic Piano

Ideal for children, adults or cats (according to YouTube), *Magic Piano* turns the iPad's multi-touch screen into a twistable, turnable, resizable piano keyboard. In default mode, it starts with the press of a key and emits a clear note. At any time, you can switch to a different keyboard layout, or squeeze/stretch the keyboard to add or subtract keys. You can also play chords, just like on a real piano. An interesting and somewhat spooky feature of the program is the duet mode. If your iPad is online, you can play a tune with someone else who is also connected to the net. In the "world" mode, you can see where the songs are being played on a map of the globe. A control panel lets you control such things as auto-sustain and pitch mapping. If you're looking for an excuse to purchase an iPad, *Magic Piano* just might bend your arm. (Available at www.smule.com, US\$0.99.)

To be fair, it is not entirely accurate to compare such differently designed experiences, especially when one has the advantage of featuring a popular licensed character. However, it is fun to think about how to redesign *Go, Diego, Go Musical Missions*, mixing in a dash of accidental success. And if you need reminding what I'm talking about, go out and pick up a fresh eight pack—of Play-Doh. ■

Dr. Warren Buckleitner is Editor of the *Children's Technology Review*. Reach him at warren@childrenstech.com, or for more information, check out <http://childrenstech.com>.

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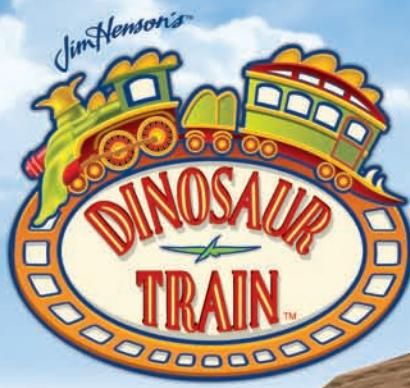
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MIPCOM 2010

- A bevy of broadcast execs in new posts dish on their upcoming channel plans **p86**
- See who's joining Henson, Classic Media and HIT in Cool New Shows **p98**



Changing Channels

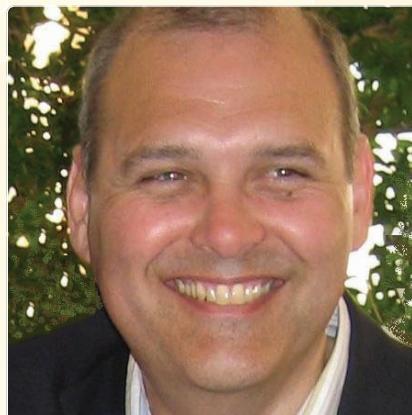
Over the last six months, the international kids TV business has experienced arguably the largest turnover in talent that KidScreen has yet witnessed. This past spring it seemed like UK commissioners were playing a game of musical chairs, while August brought an exodus of sorts in France, as the heads of three leading kidcasters left their posts for other climes. How will all these new appointments affect channel directions and pitch approaches? Read on.



Carrington goes commercial

The chattering classes were hard at work speculating who would take Finn Arnesen's place at Turner International's kids channels when he vacated his role last October. After a good six-month search, broadcast veteran Michael Carrington left his controller role at CBeebies to step in as chief content officer at Turner Broadcasting EMEA. He now oversees creative services, franchise management, original production, development, co-productions, acquisitions, business development and compliance for Cartoon Network and related channels across Europe, the Middle East and Africa.

Out of the gate, Carrington's looking to bring a stronger comedic focus back to the pan-European flagship channel Cartoon Network, which he says had taken on an excess of action-adventure programming. To that end, he'll be leaning towards picking up more comedies that target six to 12s with a slight skew



by kate calder



HIT's *Fireman Sam* airs on UK net Cartoonito, which Carrington is rolling out as a two-hour block across EMEA

Kay Benbow



to boys. Carrington says CN and Boomerang's international audiences are also expecting to see a certain amount of live action, particularly after the success of the Ben 10 live-action movies that debuted last year.

"We want to explore live action from a European perspective, and for me that means comedy," says Carrington, adding the universal love of laughing allows comedy to bridge cultural likes and dislikes. "Ideally, we can find a concept that is connected with boys particularly, but doesn't alienate girls, and has a sense of adventure to it," says Carrington.

Though a lot of Turner EMEA's content comes from the State-side studio in L.A., Carrington says he plans to keep programming relevant for viewers in his territories with a complementary amount of locally produced series. Kicking off original programming is CN's first European production, *The Amazing World of Gumball*. Carrington inherited the mixed-media comedy series that's currently in production for a 2011 debut. Ireland's Boulder Productions and Germany-based Studio Soy are pitching in on the project being shepherded in London by VP of original series, Daniel Lennard.

Carrington stresses that although he is based in London, he's looking to acquire content from all the territories in his remit. "We have the number-one channel for kids in Italy (JV net BOING with Mediaset), and we have ever-growing popularity in Spain and France, so we are as keen to connect with those children as we are to connect with audiences in the UK." VP of co-productions and acquisitions, Cecilia Persson remains the first point-of-call for studios with completed programs or license renewals in the offing.

Also on Carrington's to-do list for the coming months will be extending UK-only



After getting original series *ZingZillas* on-air, CBeebies is "kicking off a big new round of development," says Stewart

preschool channel Cartoonito into the rest of Europe. Not one to forgo his past six years of experience overseeing CBeebies, the territory's leading brand for two to sixes, he's aiming to launch a Cartoonito-branded preschool block on Turner's younger-skewing European Boomerang channels. He says the two-hour block will be repeated throughout the day and will be a haven for safe, non-violent content with a heavy doses of comedy.

CBeebies puts Beeb vets Benbow and Stewart on top

Taking the reins in May as controller for BBC's preschool channel CBeebies in the wake of Michael Carrington's departure, Kay Benbow is leading her team up to the new Beeb HQ in Salford. She says the campus-like atmosphere will create a more accessible vibe as well as opening up opportunities for producers across the country.

"It enables us to look at working in different ways, connecting with different people and putting different partnerships together that we might not have thought of before," says Benbow. She says working with producers across the territory will also open up opportunities to potentially produce content that reflects the lives of children living in various parts of the UK, not just those around London.

In the meantime, Benbow says rather than making any drastic changes to the programming mix or scheduling, she's been busy analyzing and evaluating what's working for the channel and how it can improve on its mandate. In particular, she'll be paying attention to how brands work across platforms and how CBeebies can offer something that enhances and extends a brand across TV,

Alison Stewart



internet and radio. She feels online, in particular, holds the opportunity to better capture the attention of the upper end of the channel's four to six target demo. "We know that multi-platform and online is a real opportunity to keep them engaged with CBeebies content," says Benbow.

Also top of mind with Benbow is keeping on-course to unearth more great comedies. She says shows like Adastral's live-action sitcom *Grandpa in my Pocket* have not only appealed to older CBeebies viewers, but have also done well internationally. Additionally, she wants to see more content featuring strong female lead characters. "We've done a great job at getting the boys back, so whether it's live action or animation, strong female role models are something I'm interested in."

As for her successor as CBeebies head of production, animation and acquisitions, Benbow didn't have to look far. She bumped executive editor Alison Stewart up to the post. And in the coming year, Stewart says she has three major objectives, the first of which is navigating the move up to Salford from London.

Stewart's second goal will be "to kick off a big new front of development at CBeebies." After a few years of intense development on landmark series *ZingZillas*, which bowed this



"Instead of waiting for producers to come to us with ideas, we'd like to go to them and say, 'This is what we're looking for, come back to us with pitches.'" —Tina McCann, MD of Nickelodeon UK

spring, Stewart says she's intent on finding the next big thing at an early stage—ideally a couple of years before it's ready for broadcast. As well as serving as head of in-house production, where she'll be developing for the domestic market and working closely with Benbow on needs and strategies for the channel, Stewart is also taking the lead on animation and acquisitions. "Kay has managed that slate for the last three or four years, and that's what I'm now moving into, so I'll be at Cartoon Forum, MIPCOM and KidScreen Summit looking for new projects," says Stewart.

Thirdly, Stewart is focusing on strengthening partnerships with other arms of the BBC that also serve CBeebies' target demo (such as BBC Learning), and third parties including co-producers that can share insights on content creation.

McCann makes moves at Nick UK

Speculation was also rife at the beginning of the year about who would replace long-time Nickelodeon UK MD Howard Litton. Few, however, predicted that Tina McCann would leap to Nick and step in as MD from her spot at Turner International, where she was working as interim CCO. Assuming overall responsibility for Nickelodeon UK and its suite of channels—Nick, Nick Jr. and Nicktoons—McCann says the operation will be forging closer ties than ever with the US mothership. The global broadcaster's one brand initiative that rolled out earlier this year with a unified on-air brand identity is driving the move.

"We have a great production slate coming through the US, so it's finding shows that complement that slate," says McCann. "It's also important that we're talking to our UK audience in the voice they understand, while utilizing our global assets," she says.



To get out in front of the very competitive kids TV landscape in the UK, McCann says her team has been busy working on writing briefs for the local production community to formally outline what the channel is looking for to serve its preschool and core six to 10 viewers.

"We'd like to sit down and talk with the producers that we like to work with," says McCann. "Instead of waiting for them to come to us with ideas, we'd like to go to them and say 'This is what we're looking for—come back to us with pitches,'" says McCann.

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Jules Borkent



Nina Hahn



MTVNI takes new market tack

At MIPTV in April, the Croisette was abuzz with talk about MTV Networks International's apparent new acquisitions model. Amid tales of SVP of global acquisitions Jules Borkent leading a pack of programmers around the Palais to meet with content partners en masse, were rumblings that MTVNI had established a sort of grand council that would determine which pitches best met Nick's global needs and would then move the chosen ones forward. Some producers feared that the move meant the end of purely local acquisitions, prebuys or commissions. MTVNI's EVP of Nickelodeon Steve Greider, who oversees the international channels, assures this is not the case.

"As part of our one brand strategy, every region is represented by one member of a core team, and that's the way we're approaching markets like MIPTV and MIPCOM these days," says Greider. "As opposed to having 30 different conversations," he explains, "we said let's have one conversation with each key partner about prospective shows and then if programmers need to super-serve the audience in their particular region, they book subsequent, separate meetings." Basically, he contends, the new setup helps the Nick brand align around big bets while cutting down on the number of pitches individual content suppliers have to make.

In terms of organization, Borkent and SVP of production and development Nina Hahn remain the key contacts for global/US acquisitions and international development, respectively. VP of programming Debbie MacDonald is handling the UK, with VP of Nick Germany Oliver Shablitzi responsible for Northern Europe, Nick France director of programming Pierre Hergaut repping Southern Europe, SVP of programming Tatiana Rodriguez looking after Latin America, and Alex Chien taking a seat at the table for emerging markets, which she heads up day-to-day. For Australia, GM & VP of Nick Oz Katrina Southon is repping the region in the interim as the channel searches for former director of programming Deirdre Brennan's replacement—she joined BBC Worldwide Australia as director of television in August.

And the sooner you make the approach, the better. "We want to be involved as early as possible," says Greider. "That's the way to get the quickest buy-in." **LC**

Though she was keeping tight-lipped on the specifics of the briefs, at press time McCann's team was working on narrowing down their focus. McCann did say, however, that she's interested in finding local properties with international appeal to pick up globally. She mentions *House of Anubis* from Liverpool-based Lime Productions and Studio 100 Media. The telenovela was formatted for both the German and Dutch markets, and a new format is being prepped to bow State-side—a first for Nick US. She says it's an exemplary model of an international show being exported to the US. As well, she may be entertaining more telenovela pitches as she's interested in the genre and its appeal to the older end of Nick's target demo.

On the preschool front, McCann points to US import *Team Umizumi*, which launches this fall, as a strong curriculum-driven show that travels well internationally as a prototype for things to come. "It doesn't have to be educational, but if it has an educational element in it, it makes it a richer proposition," says McCann. She also says that besides the exclusive industry outreach effort that will start off with the briefs being sent to prodcos with which Nick UK is familiar, she's also open to casting a wide net.

"We get pitches all the time and look at everything that comes in because you never know when you're going to unearth that golden nugget," McCann says. To that end, Nick UK's VP of programming Debbie MacDonald is still the first point of contact for submissions.

(He's also working alongside Caroline Tyre, director of programming, who continues to oversee acquisitions of primarily international content for Teletoon.)

With a remit to produce Canadian content, Gregg says the channel has invested US\$225 million in Canadian animation since its inception in 1997 and regularly invests 47% of gross annual revenues into making homegrown series. To that end, he says he's primarily looking at working with domestic partners to develop new projects. However, he also has a keen eye for international co-production opportunities, which he says open up financing options with foreign broadcasters.

Heading into MIPCOM this month, Gregg has five new original Canadian projects on the slate he largely inherited from predecessor Michael Goldsmith, who's now at Family Channel. The lineup includes comedy series *Crash Canyon* (Breakthrough Entertainment) and *Detentionaire* (Nelvana), live-action/animation hybrid *Mudpit* (Cookie Jar Entertainment), a web and TV-integrated series called *GeoFreakZ* (CCI Entertainment) and live-actioner *My Babysitter's a Vampire* (Fresh TV).



Gregg leaps from indie ranks to series development at Teletoon

Alan Gregg, with his 17 years experience in the kids TV biz, is now the first stop for producers looking to pitch original material to Canada's 24/7 animation net Teletoon. Having moved over to the role of director of original content for the channel from his most recent gigs with Ireland's Brown Bag Films and Toronto-based guru Studio, it's likely that Gregg has pitched his new boss and VP of programming Carole Bonneau on occasion. So he knows very well what it's like to have the shoe on the other foot, so to speak.



Alan Gregg



Gregg says Teletoon accepts submissions and pitches—between 500 and 600—on an annual basis. Of those, he says 70% aren't right for the channel, but the remaining are reviewed in regular monthly meetings with the executive production team in Montreal. From those meetings a shortlist is taken to an internal committee.

Gregg says funny is money for Teletoon's future development slate. He's moving away from the action/adventure-packed schedule and is on the lookout for comedy that hits the channel's core demo target of kids six to 10.

"Even if we were going to do an action show, it would have to have a heavy comedy component," says Gregg. "I'm looking for character-driven comedy for six to 11s and eight to 12s, but the real sweet spot is 10- to 11-year-old boys."

Family Channel grows original slate under Goldsmith

Since moving over from Teletoon and pubcaster CBC, respectively, director of original programming Michael Goldsmith and Sarah Haasz, production executive of original programming, have had a year to develop a solid partnership. And they're dedicated to pumping up Family Channel's and sisternet Playhouse Disney Canada's development and production slates.

Goldsmith says he and Haasz will be looking to round out the Family Channel slate with girl-led comedies. Having launched three series with strong male leads in the last year—*Connor Undercover*, *Overruled!* and *Baxter* (all with Toronto-based Shaftesbury) and acquiring less Disney-made fare—Goldsmith says he wants to nurture the network's strong girl audience.

Goldsmith is currently interested in finding a half-hour TV project that could also translate to web and interstitial content. The ad-free channel has two- to seven-minute spaces between shows and Goldsmith says that it has a great potential to run shorts along with the usual promos and videos. Short-form properties could also play well on the channel's website.

"The goal would be to re-package it eventually as a half hour of programming," says Goldsmith, adding he's already got one property in the development hopper that will roll out as interstitial and web content first. The channel is also putting its money where its mouth is where web content's concerned, and has earmarked some cash to fund production of online game and video content—especially after funding body the Canadian Media Fund announced it was dedicating dollars to digital content production this year. And Goldsmith adds that short-form product provides opportunities to monetize content.

"We don't sell traditional ads, so we are thinking of how we can build properties that kids will love and that we can integrate sponsors into," says Goldsmith.



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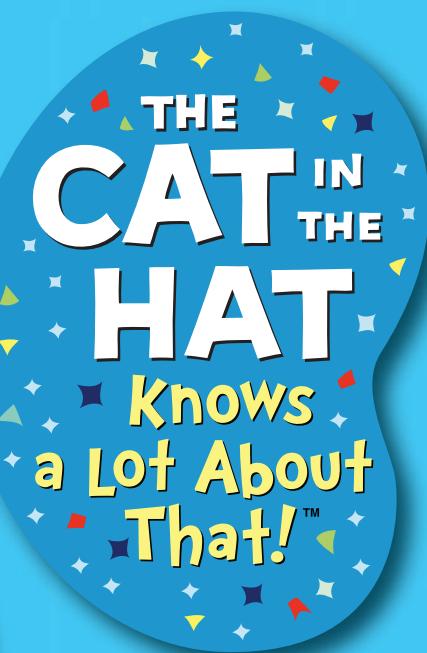


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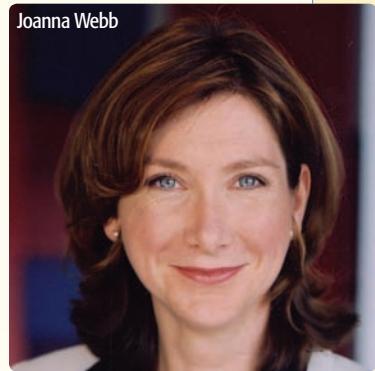
The team overseeing the largest group of kidnets in Canada was part of a restructure at parentco Corus Entertainment this past summer that saw 30 jobs eliminated across its radio and television divisions, followed closely by the promotion of Joanna Webb from VP of programming to VP and head of programming and production for the entire TV group. She now oversees these activities for Corus Kids nets YTV, Treehouse and Nickelodeon Canada, and the company's suite of adult-targeted specialty and pay-TV channels, including W Network, Cosmo TV and VIVA.



Jocelyn Hamilton

Corus confirmed that the role of current Corus Kids VP of programming and production Jocelyn Hamilton is changing. Treehouse director of programming Brenda Nietupski, meanwhile, has left the company. In addition David Wiebe, former director of content, had left prior to the restructure to take a position as supervising producer/director at Mattel Entertainment.

At press time, two months after Webb's appointment, Corus said it was not yet prepared to discuss kidnet operations now under her supervision. We'll get the news out there as soon as the broadcaster is ready to reveal its plans. **KC**



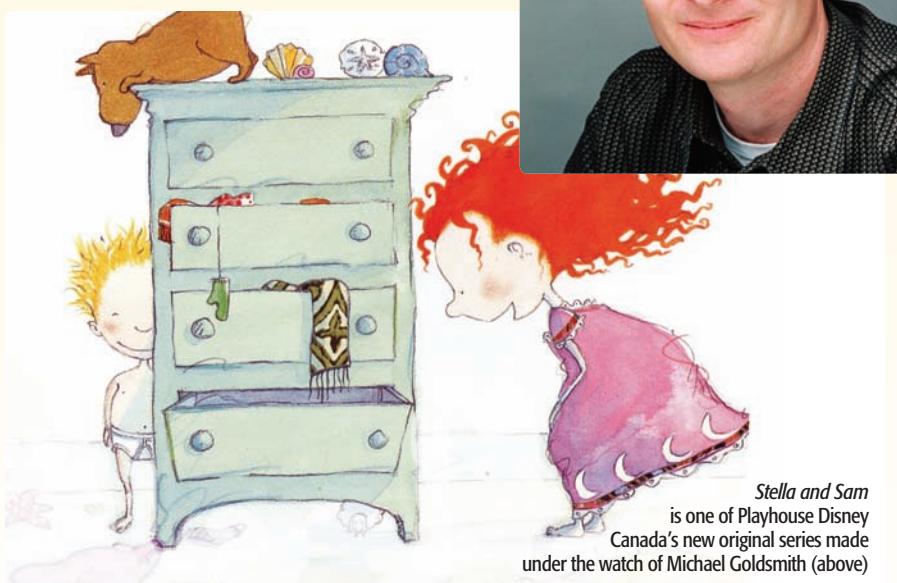
Joanna Webb

In the coming year, Goldsmith says he'll also be on the lookout for movies, such as the upcoming *Sixteen Wishes*, which the channel has partnered with Disney and distributor MarVista Entertainment to produce. Though he admits movies aren't the channel's core business, he says he's open to commissioning or acquiring films for the Friday night lineup.

Looking further into the future, Goldsmith says comedy series are a priority for the core kids set. Also in early development is a co-production between Miami, Florida-based Dolphin and Toronto's Aircraft Pictures called *What's Up Wart-hogs!* The show follows a group of high school students who spice up their daily routine by producing a news show. The series is intended to

roll out in four- to five-minute eps online from Monday to Thursday, with a full 22-minute ep airing on the network on Friday. "These shows will shape the direction going forward and what we are looking for in the fall," says Goldsmith.

Coming up at Playhouse Disney Canada are two new shows in production, *Justin Time* (guru Studio) and *Stella and Sam* (Radical Sheep).



Stella and Sam
is one of Playhouse Disney
Canada's new original series made
under the watch of Michael Goldsmith (above)

CBC gets back into the game

Coming up on her fourth year as creative head of children's programming at Canadian pubcaster CBC, Kim Wilson says her team hasn't changed, apart from the departure of Sarah Haasz last year. But she admits the new competitive landscape—combined a limited five-hour programming day and decreased budgets—has caused the former kingpin of Canadian children's programming to regroup and delve into financing programs creatively.

"There is a great degree of interest in being involved in financing from the get-go so that we can help bring in as many partners as possible at a time when we're all financially strapped," says Wilson. She's restricted to taking on shows that meet Canadian-content requirements, but says producing quality series with less money means bringing in like-minded partners—namely international public broadcasters.

So, Wilson says, after a couple of tough, grounded years, her team will be back full force at MIPCOM and KidScreen Summit this year, on the lookout for projects that they can partner up on at an early stage of development.

"We can't pick up brands that are recognizable, we have to create brands from scratch, and that's part of why we want to work with others as much as possible—it helps the funding arrangements and it helps in creating a super-hit when it's on a number of networks," says Wilson.

Wilson lists the channel's top performers as preschool series *SuperWhy!* (Out of the



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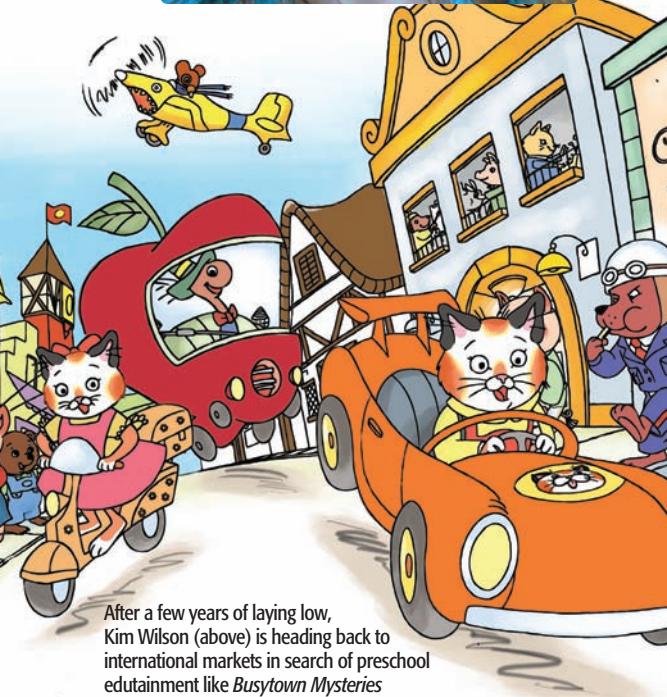


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Blue/DHX Media) and *Busytown Mysteries* (Cookie Jar), and says she's staying on course to develop a slate centered on educational preschool fare. Besides two art-based shows launching in the fall, *Artzooka!* (CCI) and *Pirates* (DHX), Wilson says music will be a key element of the channel's educational strategy, particularly with the launch of *BooBoo*. The in-house production will feature guest drop-ins from popular musicians. In the meantime, she says developing interactive content for school-age kids is also a focus, as content for that demo, which is limited to just 2.5 hours of air time on Saturday mornings, is almost entirely online.

The channel is also airing the first two seasons of Teletoon original *Are We There Yet?* (Sinking Ship), and has scooped up season three, which it is now in production.



After a few years of laying low, Kim Wilson (above) is heading back to international markets in search of preschool edutainment like *Busytown Mysteries*



CN realigns its development and programming ops

Cartoon Network made some strategic executive appointments at its L.A. studios this spring to help usher in a new two-pronged development strategy for comedy and live-action series. Nick Weidenfeld is now heading up development on comedies as VP, while Tramm Wigzell has been named VP of action-adventure. Both report to Rob Swartz, VP of original series.

"We needed two strong executives to head up those genres," says Swartz. "We'll continue to run the type of programming that our target audience wants and that includes comedy on both the animation and live-action side," he says.

Swartz says the original development team is fairly small and works together to share ideas and introduce new shows to one another. It's also working closely with chief content officer Rob Sorcher and the programming department at Cartoon Network's Atlanta, Georgia-based headquarter, headed up by SVP of programming and scheduling Stacy Isenhower.

"[Swartz and Sorcher] have their hands in everything that's out there to be developed and what can and should be developed," says Isenhower. She likens her role to a shopper in their store of content, who can ask for more comedy or a new action show based on holes she needs to fill in the schedule.

Freeing Isenhower up to work ahead in filling the long-term program requirements of the channel, the network has appointed Rob O'Neill to the newly created position of VP of program scheduling.

"I'd say that Rob's purview is today through nine to 12 months ahead, and mine is the 12 months and beyond," says Isenhower. Being in charge of everything that shows up on the air, from series to PSAs and interstitials, Isenhower has also been overseeing the network's on-air rebrand that rolled out



Tramm Wigzell (top) is looking after action-adventure for CN, while Nick Weidenfeld is on the hunt for original comedies like *Adventure Time*



this summer, which she says was important in reconstituting CN's identity.

"Before we didn't speak to the viewer as much," says Isenhower, adding that the new look and tagline "Check it" coincides with the new comedy and action content rolling out. "We wanted to have a dialogue with viewers versus just being a destination that they could show up to," she says. Isenhower explains that the characters representing the channel prior to the rebrand didn't engage with the audience, whereas the branding is now more dynamic on-screen and more interactive online.

"This is exactly what we planned we were going to do, wait and put it all out there at one time to really turn this ship around," says Isenhower.

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Cohn adds development at TeenNick to remit

Long-time Nick exec Marjorie Cohn was promoted to president of original programming and development at Nickelodeon/MTV Kids & Family Group this past spring. In the new role, Cohn now oversees Nick's live-action creative executive teams on both the East and West coasts, managing the creative direction and co-ordination between series production and network departments/businesses. She also helms all original programming for Nick TV movies, Nick at Nite and TeenNick, taking over from former TeenNick SVP of original programming Amy Friedman. (She just happens to be opening her own consulting business this month—see "Amy Friedman puts head and heart into new business," p. 126.)

Cohn says the months following her appointment have been filled with getting new live-action tween series *Big Time Rush* and



Victorious on-air, but adds that she's been looking at the next steps forward for Nick and Nick at Nite and sisternet TeenNick. Her goal is to develop programming that works with the newly established one-brand initiative that united all channels and websites under the single, globally recognized brand, Nickelodeon.

Marjorie Cohn (below) is now looking after original programming for TeenNick, home of *Degrassi*



"We always need to keep our eye on where the kids are, and we know they are sharing TV with their families," says Cohn. Hinting at the undisclosed development slate, she says she's keen to develop shows that don't speak down to kids and that the whole family can enjoy. She adds, "They like to see their content on every platform, so it's incumbent on us to make sure that we're developing shows that have content that extends beyond TV."

Nina Hahn remains another point of contact for the network on the original programming side as SVP overseeing international development—she attends all markets and takes care of scouting for global projects. **N**



French kidnets see summer shuffle

At press time, the French kids broadcast scene was just starting to settle down after a summer that saw the departure of several major executives at some of the territory's top kids networks, including TF1, Canal+ and Lagardère Active channels.

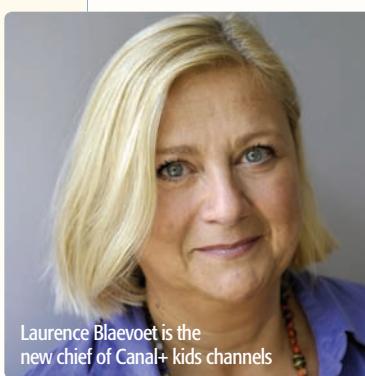
Dominique Poussier, TF1's long-time director of children's programming, who was responsible for creating its Tfou brand, is departing the network to reportedly pursue a personal project. Replacing Poussier on October 1 is Yann Labasque, who was previously in charge of editorial and development at TF1 Games and will now report to the net's programming director, Laurent Storch. (Labasque hadn't taken up the new post by our deadline and couldn't yet comment on his plans for Tfou.)

Over at Canal+, François Deplanck left his post as head of the children's programming division to become president of the company's newly formed gambling venture. Replacing him is Laurence Blaevoet, former director of scheduling for Canal+. The broadcaster's kids division includes diginets Teletoon and Piwi and pay-TV channel Canal+ Family. Replacing Blaevoet is former deputy scheduling director, Vincent Navarro.

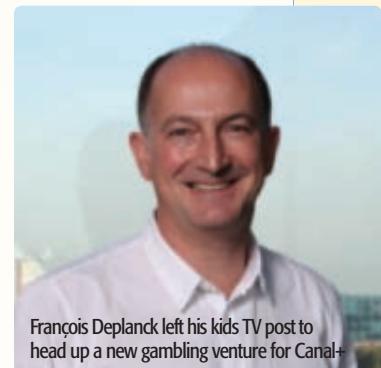
While she plans to continue the work that Deplanck carried out on preschool channel Piwi and kids channel Teletoon, Blaevoet's new remit goes a bit further than her predecessor's as she's also leading kids and family offering, Canal+ Family.

The 2.5-year-old channel, which launched with fare pulled from the Canal+ library of kids series, documentaries and TV movies, is growing, and Blaevoet says Canal+ Family needs a revamp in terms of co-productions and pre-buys. Currently, she's looking for edgier animation in the same vein as *The Simpsons* to set the channel apart from its competitors in France. She'll be on the lookout at MIPCOM and Canada's Ottawa Animation Festival in October. In the meantime, she is open to taking submissions on a year-round basis.

Over at Lagardère Active, which owns kids channels Gulli, Canal J and Tiji, Karine Leyzin moves up from DTT channel Gulli to the role of deputy director of programming and schedules for the entire group, including June, which targets young women. She'll also have a hand in international development, acquisitions and co-productions. Leyzin's promo comes on the heels of news that Pierre Belaisch, who had been MD of programming, left to head up animation at Paris-based prodco Gaumont-Alphanim. Lagardère Active's VP of channels Emmanuel Guibert has also decamped the broadcaster to join France Télévisions as MD of programming. **KC**



Laurence Blaevoet is the new chief of Canal+ kids channels



François Deplanck left his kids TV post to head up a new gambling venture for Canal+

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Producer: LA's The Jim Henson Company

Demo: Seven and up

Style: Henson's completed a stop-motion animation test, but hasn't finalized the style

Format: Two x 11-minute eps, number TBD

Budget: Aiming for the market standard of US\$350,000 per half hour

Status: A bible's been worked up by *Chowder* creator Carl Greenblatt, and Henson is just getting ready to pitch the project to prospective broadcast and/or co-production partners.

Delivery: TBD

Concept: Based on toy property The String Doll Gang, which TJHC picked up to license into consumer products in 2008, this new series features just as wide a range of characters as those conceived by doll creator Kamibashi. To help shape what Henson CEO Lisa Henson calls the "world of weirdness" the dolls inhabit in this pure comedy concept, viewers get to traverse the Stringdom with main characters Skates and Emo—the Princess and Prince of Yarnia. In each ep, the pair gets dispatched by their father the King to a far-flung corner of Yarnia, be it to the volcano that spews feathers when it erupts or a seemingly invisible village inhabited by tiny ninjas. Along with the madcap quality of the scripts, Henson says the company is aiming to bring the tactile nature of the dolls to the screen. The just-completed animation test depicts a unique tactile world forged from string, felt and other fabrics.

www.thejimhensoncompany.com

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Co-producers: Germany's Lucky Punch (m4e and Hahn Film's JV) and ZDF, Italy-based Rainbow and Canada's March Entertainment

Demo: Girls five to 11

Style: Mixed media

Format: 26 x half hours

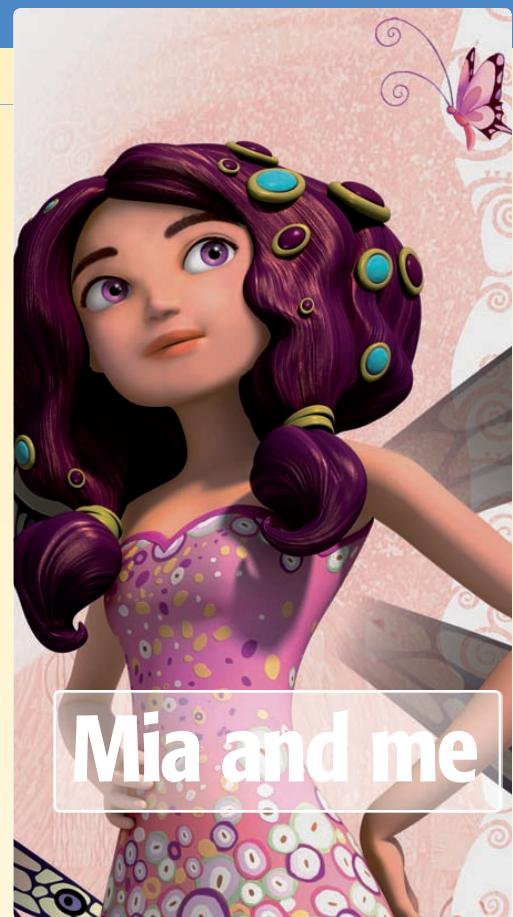
Budget: US\$10.5 million

Status: Fully financed and in production, the series will be pitched to broadcasters for the first time at MIPCOM

Delivery: Fall 2011

Concept: Sure, we've seen several tales involving magical worlds make it to the small screen over the past few years. But when was the last time you encountered one built around that most lovely of creatures, the unicorn? Ulrich Stoef, CEO of m4e, reasoned the gentle beasts were equally mythical in the field of scripted entertainment. So, Stoef and Hahn Film's Gerhard Hahn created the world of Centopia, an island nation inhabited by unicorns being threatened by the evil queen of the Munculus, Panthea. And it's up to human girl Mia—who gets transported from her boarding school to this strange animated land via a magic bracelet willed to her by her deceased parents—to help the unicorns in her elfin toon form. As the first-ever co-production for Loreto, Italy-based Rainbow, CEO Iginio Straffi hopped on the concept right away. In another first, Rainbow is also producing the six- to- seven-minute live-action segments that frame each episode, while March Entertainment is overseeing the CGI work on Centopia.

www.m4e.com



Mia and me



Sam Fox—Extreme Adventures

Producer: Sydney, Australia-based SLR Productions

Demo: Tweens

Style: Live action

Format: 26 x half hours

Budget: US\$400,000 per half hour

Status: With a bible and first script in-hand, SLR is unveiling the project to potential broadcasters and co-production partners at MIPCOM.

Delivery: TBD

Concept: Looking for a new challenge, SLR executive producer Suzanne Ryan optioned the bestselling boy-centric book series Sam Fox—Extreme Adventures from publisher Penguin Australia. Upon reading the action-packed novels about 14-year-old Fox, by all accounts an ordinary boy who encounters every stripe of peril imaginable, Ryan was initially skeptical that a young teen would be capable of, say, wrestling a jaguar or diving into crocodile-infested waters to save someone. A quick internet search revealed tale after tale of real-life teens taking these kinds of risks, says Ryan, which immediately lent credibility to the proposed live-action series. She intends to inventively employ stock footage/camera work and CGI effects, along with quick pacing, to portray the dangerous environments Sam encounters. Additionally, Ryan's looking at creating five-minute doc-style webisodes to depict ep backstories and add another layer of realism to the concept.

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Co-producers: New York's World Events Productions, L.A.-based Kickstart Productions and Classic Media (London, New York)

Demo: Boys six to 11

Style: 2-D backgrounds with CGI characters

Format: 26 x half hours

Budget: In the range of US\$350,000 to US\$400,000 per half hour

Status: Financed and heading into production, with Nicktoons US on-board as lead broadcaster

Delivery: Spring 2011



Concept: Launched in 1984, the original *Voltron* rivaled *Transformers* and *He-Man* for the attention of boys all over the world. And looking to tap that built-in fanbase of men in their twenties and thirties, especially those entering the hallowed halls of fatherhood, World Events Productions (WEP) and its partners, have decided to re-invigorate the world of *Voltron*. WEP's Ted Kopler, one of the first series' producers, is back working to refresh the property

through the introduction of three new cadets. The recruits work alongside the original core team of five robots that morph into lions to fight evil. In this "post-Robot Chicken" TV landscape, expect the scripts to be peppered with self-referential/aware humor that should please long-time fans of the property and encourage co-viewing. Classic Media, meanwhile, is handling worldwide distribution and L&M.

www.classicmedia.com



Producer: Paris-based Cyber Group Studios

Demo: Preschool

Style: CGI

Format: 52 x 11 minutes

Budget: US\$6.5 million

Status: Fully financed and in pre-production. Playhouse Disney/Disney Jr. Worldwide has also made a significant pre-buy on the series.

Delivery: Late 2011

Concept: Aimed at the upper end of the preschool demo, this new series from busy prodco Cyber Group Studios is built on the bestselling book series *Zou* by French author Michel Gay that's been translated for 17 different markets, including the US, Japan and Korea. CEO Pierre Sissman says it took him some time to convince Gay to grant CGS rights to animate the books about the precocious five-year-old zebra. "There's a lot of humor, tenderness and imagination in the stories," says Sissman. The cartoon, for its part, will deliver on that promise by focusing on Zou and his relationships with his extended family, whose members share one big house. Mom, Dad and Zou live on the main floor, with grandma and grandpa on the second, and great-grandma inhabiting the third. All three generations help Zou make his way in discovering how the world works.

www.cyber-animation.com

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Producer: Moi J'aime la télévision (London, Paris)

Demo: Tween girls

Style: Live action with CGI effects

Format: 26 x half hours

Budget: Between US\$250,000 and US\$350,000 per half hour

Status: The prodcо is just shoring up the rest of the budget for the series that received development funding from France's Canal J, which has since come on-board as commissioning broadcaster.

Delivery: Fall 2011

Concept: French broadcaster Canal J was so impressed with the performance of *Moi J'aime la télévision*'s live-action tween comedy *Genie in the House* (now in its third season), it asked MD Phil Ox to work up a new live-action sitcom revolving around magic and music. The prodcо came up with the idea for *Switch*, which sees a teenage fairy (Violet) and witch (Gina) landing at a high school populated by mere mortals. In this fish-out-of-water tale, the supernatural girls end up befriending regular human Jack, who has a passion for music and dreams of being famous, and soon a love triangle develops. Throw in some original tunes and a bunch of misdirected magic and that's when the laughs emerge. In light of the current penchant for musicals like *Glee*, Ox cautions it's not an homage to the US primetime hit. "*Glee*'s modernization of music and tongue-in-cheek humor definitely provides food for thought," he says. "But with a witch and a fairy there are enough surreal elements—we don't need to do a big musical number every episode."

www.mjtv.fr



Pandz

Producer: HIT Entertainment (London, New York)

Demo: Preschool

Style: Animation style TBD

Format: Two x 12-minute segments with one music video per ep

Budget: Aiming for the industry average of US\$350,000 per half hour

Status: In early development. HIT intends to pitch to potential broadcast and co-pro partners at MIPCOM for first time with a bible and first script, written by *Hotel for Dogs* screenplay scribe Jeff Lowell, in hand.

Delivery: 2012

Concept: The idea for this music-driven preschool series came from none other than the chair of TeenNick and Mr. Mariah Carey, Nick Cannon, who is now actively working with HIT on getting the project off the ground. Inspired by how much he learned (and retained) from the *Schoolhouse Rock* educational short series that

aired in the US in the '70s and '80s, Cannon wanted to explore how he could teach kids through music. Thus traveling animated band Pandz, led by sibling panda bears, was born. The idea is that the band is transported from venue to venue via an anthropomorphic bus, and each performance will deliver tunes that impart concepts like simple math, shapes, colors and socio-emotional skills such as teamwork and good manners. HIT EVP of programming and production Karen Barnes says Cannon is supervising the creation of the original music and may just pen some songs himself.

www.hitentertainment.com



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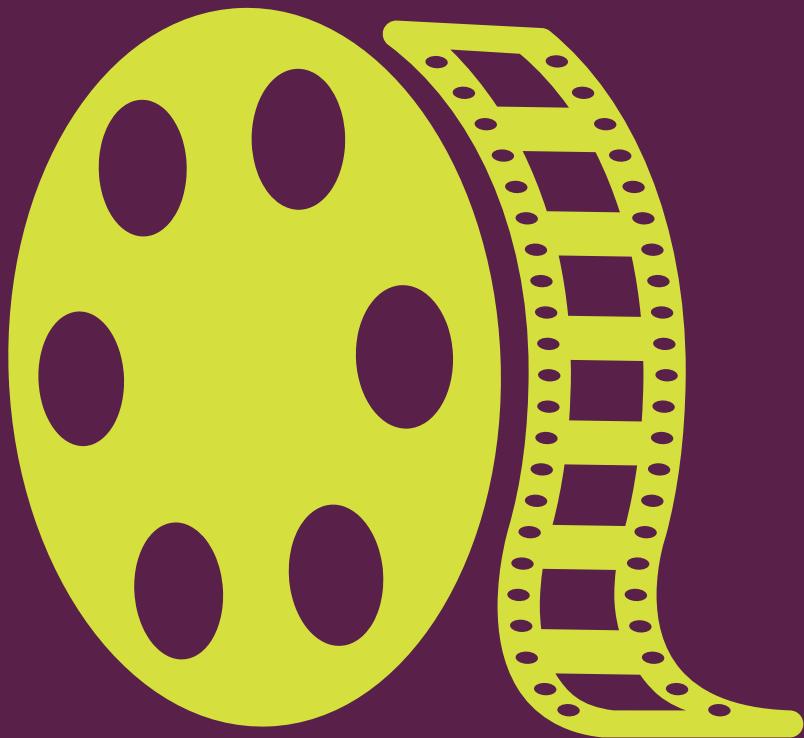
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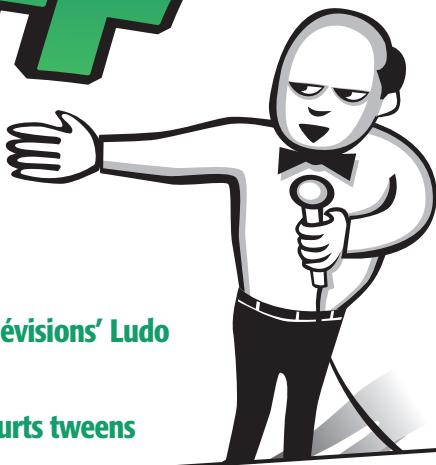
FAIR FAIRY FACE-OFF

US —Disney and Nickelodeon continue to pump up original programming to claim the top spot with tweens

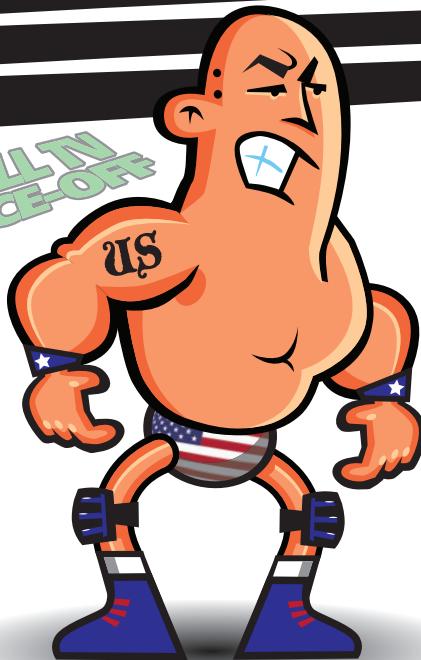
UK —CBBC reaches out to communities, while Disney UK scores best ratings yet with older kid viewers

FRANCE —Tfou on TF1 looks to book-based toons as France Télévisions' Ludo turns to Winx spin-off to drive viewership

CANADA —Family Channel focuses on Fridays and Teletoon courts tweens



by amanda burgess



Disney sticks with tried-and-true original content strategy



The net: Disney Channel is a 24-hour kid-driven, family-inclusive television network that taps into their worlds through original series and movies. The channel is currently available on basic cable in more than 99 million US homes.

Current hit: In July, Disney Channel ordered a second season of Laugh Productions' comedy series *Good Luck Charlie*—just three months after its premiere—with development underway on a holiday-themed *Good Luck Charlie* Disney Channel original movie. “The show pops as our biggest hit—it’s a bullseye for us in terms of the Disney brand, and encourages co-viewing,” says Paul DeBenedittis, SVP of programming strategy for Disney Channels Worldwide. In Q2, *Good Luck Charlie* ranked as the number-one series on US television among kids six to 11 and tweens nine to 14, posting double-digit gains year-to-year among both demographics.

The challenge: “The goal for us is to have great content that delivers to the core Disney brand, and craft a schedule that is strategic through our linear channel or digital platform,” says DeBenedittis.

The strategy: Original content launched in primetime—particularly movies—has propelled Disney Channel to the top of the US ratings heap and engendered a loyal tween following over the years. For fall, the channel will be sticking with the strategy that has



kept it number-one in primetime for nearly a decade. “On the scheduling side, while we are launching in the fall, we are constantly delivering original content throughout the year, and releasing content on digital platforms to engage our audience further with the series, talent and stories they love,” says DeBenedittis.

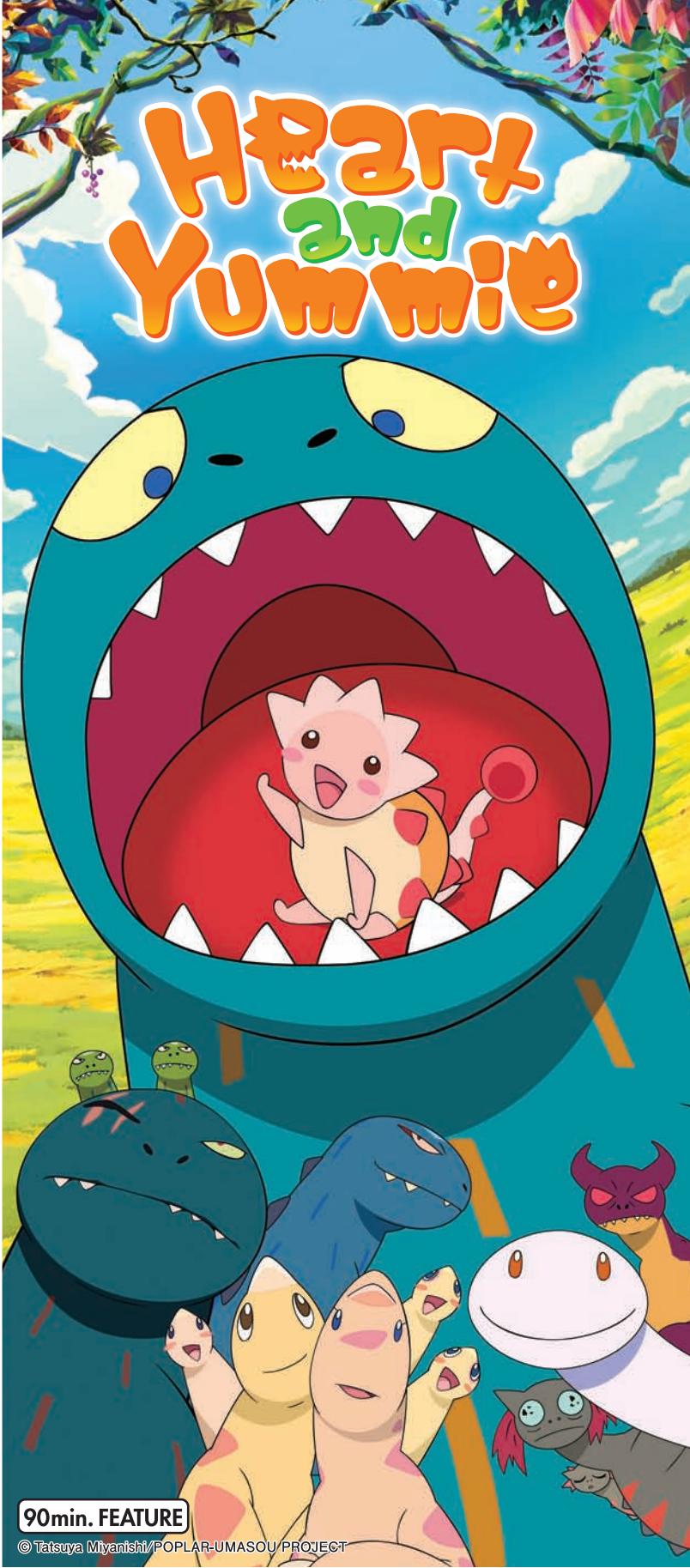
Fall hopefuls: Slated for a late fall premiere, Disney Channel original movie *Avalon High* is a perfect example of the channel’s primetime strategy in action. The film, based on the novel by Meg Cabot, follows Allie, who is shocked to discover that her classmates at her new school are King Arthur and his court reincarnated.

On the animation side is tween comedy *Fish Hooks*. “It’s visually fantastic and extremely funny, but grounded in a world that is relatable to kids,” DeBenedittis says of the show, which follows a trio of teenage fish as they navigate the choppy waters of high school.

Fish Hooks got the Disney Channel brand-building treatment when an 11-minute sneak-peek of the show followed *Camp Rock 2: The Final Jam* on Friday, September 3. And a *Fish Hooks* microsite went live on disneychannel.com the same day with character profiles and themed games. On Saturday, September 4, the channel launched a preview of the show on mobile VOD and on iTunes September 10. A full ep preview was made available on Disney Channel SVOD on September 17. Pre-launch activity culminated in the show’s premiere on Disney Channel at 9 p.m. on Friday, September 24, with simulcasts on Sprint TV, MobiTV and Flo TV.

Marketing mix: At press time, Disney Channel had yet to finalize its marketing plans for *Avalon High* and *Fish Hooks*, but the network indicated both series would be supported by comprehensive off-channel marketing buys.

www.disney.com



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Nick continues to court tweens, intros first global co-pro



The net: Nickelodeon, now in its 30th year, as a media brand encompasses global television programming and production, consumer products, online, recreation, books and feature films. The company's US TV network has carriage in close to 100 million households and has been the number-one-rated kids basic cable net for 15 consecutive years.

Current hit: Co-produced by Sony Music and created and executive produced by Dan Schneider, tween sitcom *Victorious*—about a girl who unexpectedly finds herself at an elite performing arts high school—premiered on Saturday, March 27 following the 23rd Annual Nickelodeon Kids' Choice Awards. That scheduling strategy paid off. *Victorious* ep "Survival of the Hottest" was basic cable's top show with total viewers (3.8 million) in its time period and ranked as the number-one telecast on all US TV with kids two to 11 (5.7/2.0 million, +111%), kids six to 11 (8.0/1.7 million, +129%) and tweens nine to 14 (7.3/1.6 million, +161%). In June, a new episode of *Victorious*, airing in primetime at 9 p.m., set a series record—drawing almost six million total viewers.

"This show works not only because it's a great show from a seasoned creator, but because its talent is becoming ubiquitous on kid platforms—as our audience has come to expect," says Marjorie Cohn, president of original programming and development, Nickelodeon/MTV Kids & Family Group. "Kids see and experience them in the show and online, as well as places outside of Nickelodeon." For example, on Friday, August 27,



Ratings winner *Victorious* returns to help lead Nick's tween-pleasing live-action lineup

during a Nick Mobile simulcast of video chat-themed episode "Wi-Fi in the Sky," series star Daniela Monet tweeted behind-the-scenes facts on the show's Twitter page. Immediately following the episode, she answered fan questions submitted to the *Victorious* Club Cinema on Nick.com.

The challenge: To stay true to its brand positioning—to put kids first in everything the net does and stay one step ahead of the competition (namely, Disney Channel).

The strategy: At its upfront in March, Nickelodeon outlined a five-pillar approach to growth in 2010, among these were plans to "win with tweens" and maintain its leadership position in animation. "We are always looking at and diving deep into what our audience wants, studying and doing research with our audience," says Cohn. "And then we balance that against what we and our competition already have on air, and program according to kids' viewing habits and lifestyle."

Fall hopefuls: This fall, Nick is hoping to win over more tweens by bringing in

international content. Originally made for Nickelodeon's Dutch market, UK-based Lime Pictures in partnership with Belgium-based Studio 100 is producing a US-targeted format of the *House of Anubis* (working title). It is the first-ever Nickelodeon live-action show produced in Europe and follows eight students at an English boarding school who attempt to solve a mystery that unravels over the course of the series.

On the animation front, Nick is looking to repeat the success it enjoyed with film franchise-turned-series *Penguins of Madagascar* through a second collaboration with DreamWorks. This time, lovable Po, star of the popular *Kung Fu Panda* movie, gets a TV treatment in *Kung Fu Panda: The Series*. Set for a 2011 debut, the show chronicles more adventures had by the unlikely martial arts hero as he protects the Valley of Peace from a bevy of threats.

Marketing mix: At press time, off-channel marketing plans for *House of Anubis* and *Kung Fu Panda* were still being finalized.

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CBBC gets live and interactive in UK communities



The net: A digital children's channel owned by The BBC, CBBC offers up a range of dramatic, entertainment, comedy, news and factual content for kids six to 12, with a heavy focus on homegrown productions. CBBC broadcasts a 12-hour programming schedule, and is available on most UK digital platforms. A CBBC-branded block also appears on BBC (weekday afternoons) and BBC Two (mornings, daily).

Current hit: Based on the popular book series by Terry Deary that has sold more than 10 million copies in the UK alone, Lion TV's *Horrible Histories* has built a loyal following with kids on CBBC. "We're not into formally educating kids, but I want them to get something from our shows. *Horrible Histories* presents facts in a funny and engaging way," says Damian Kavanagh, CBBC Controller. "It's got a tone that speaks to kids—it's irreverent and cheeky, with a smattering of pee/poo/vomit references."

The challenge: To look for ways to integrate and leverage the channel's big brands and have them support new shows to draw an audience and make kids feel at home on the channel. For example, when CBBC launched *Horrible Histories*, magazine show *Blue Peter* aired "Gruesome Britain" episodes to drive interest and localize content.

The strategy: CBBC doesn't schedule its programming in branded blocks or strips, but Kavanagh says the channel is looking at weekends and how to position them. This



fall, live-action Saturday morning show *M.I. High* will be paired with tween sitcom *Dani's House* and children's variety show *The Slammer* as a block of programming.

Beyond blocks, Kavanagh is "keen to get our existing shows out in front of kids within the community," and is looking to Steve Backshall, host of CBBC wildlife series *Deadly 60*, to help accomplish that objective with the Live n' Deadly road show, which launched in September. Transmitting live on CBBC and BBC2 from 9 a.m. on Saturday mornings, Steve and the Deadly team host local book signings, followed by *Deadly Day Out* on Sundays, letting kids try their hand at climbing, canoeing and wildlife watching. On the tour, Steve gives talks, makes personal appearances and introduces kids to an array of his animal friends, including birds of prey, snakes and spiders.

Fall hopefuls: To help meet the challenge of making kids feel at home on the channel, CBBC acquires and commissions series set in the UK or reality shows featuring British children. Two of CBBC's fall premieres—*Me and My Monsters* and *My Genius Idea*—fit that bill.

Me and My Monsters (26 x half hours) is a live-action/puppet series from Tiger Aspect,

The Jim Henson Company and Sticky Pictures that tells the tale of the Carson family, who relocate from Australia to the UK and discover three monsters living in the basement of their new home. *My Genius Idea* (nine x half hours), meanwhile, is a reality series from UK prodco Shine "inspired by the idea that kids are often more innovative and imaginative than adults," says Kavanagh. The series gives young innovators across the UK the opportunity to test their world-changing ideas by completing a series of tasks. In each episode, two science experts and the mysterious Big Cheese determine which ideas have the potential to work in the real world. The series culminates in the crowning of one final winner, who will receive the My Genius Idea trophy. Both shows are set to launch later this season.

Marketing mix: *Me and My Monsters* will be supported by a clip-based trial on CBBC, and Kavanagh says an application that allows kids to turn themselves into a monster is being developed for the website, noting that the channel was successful with a similar app for *Horrible Histories*.

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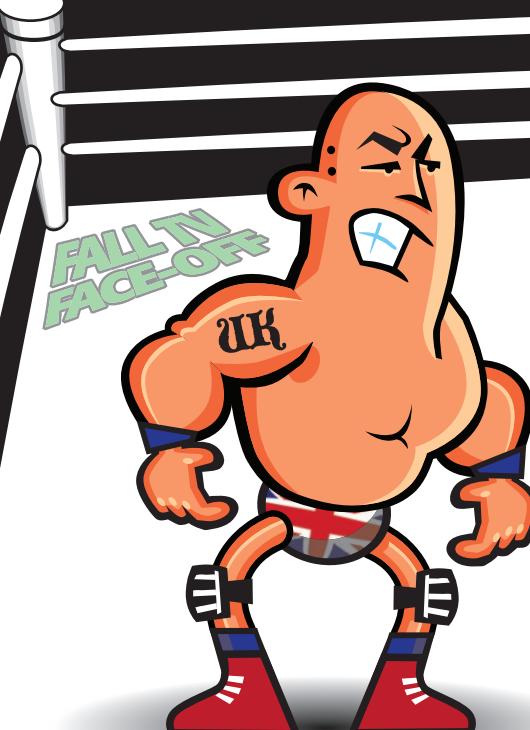
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Disney Channel UK owns Friday nights, sets sights on weekends



The net: Disney Channel UK is part of a group of channels that together finished 2009 as the number-one kids' multiplex, averaging a quarterly reach of 13.5 million individuals and 4.3 million kids for the first time ever. Disney Channel UK broadcasts a mix of live-action shows such as *Hannah Montana* and tailor-made movies like *Camp Rock* and *Wizards of Waverly Place: The Movie*. All programming is created around a set of values that help kids navigate the challenges of growing up and encourage them to believe in themselves, follow their dreams and celebrate family.

Current hit: *Wizards of Waverly Place* has become one of the channel's big successes since its 2008 launch. "We've been working hard with the show over the past two years and it's suddenly connected with kids," says Jonathan Boseley, VP of programming at Disney Channel UK. "It taps into trendy themes—wizards and vampires are hot news." Boseley claims that *Wizards of Waverly Place: The Movie*, which premiered on Friday, October 23, 2009, has helped to drive momentum. Indeed, the launch attracted 1.2 million viewers (734,000 kids four to 15, 364,000 kids eight to 12), and achieved an average kids share of 30.5% in all multi-channel homes, placing as number-one in its 6:30 p.m. timeslot for kids across all channels in multi-channel homes. Furthermore, it increased the equivalent day and timeslot average in 2008 by 583% for individuals four-plus.

The challenge: "Because we're a multiplex, the key challenge is definitely keeping



momentum going and looking at how we can stay ahead of kid trends," says Boseley. "The UK is hugely competitive with 29 channels, and we want to be there at the top. A great show helps, but we have to look at other ways to engage." He points to Disney UK's YouTube channel, launched earlier this year, as an example of that strategy in action.

The strategy: Boseley says he isn't a big believer in branded blocks, as the key objective is to have the channel brand front and center. "We look at placing content in the most competitive blocks, not sub-branding. Our key slot is Friday nights—we own that in the UK, so we tend to premiere shows in that block," says Boseley. "This fall, we will be looking at ways to extend our success with Friday nights to other areas of the schedule, and Saturday mornings will be a focus."

Disney Channel UK tested that theory in June with the weekend premiere of *Good Luck Charlie*, and Boseley says the show is quickly looking like it could become the channel's number-one.

Fall hopefuls: Two of Disney Channel UK's fall debuts prove that the Disney Channel worldwide brand can both try new things and capitalize on kid trends.

"We've taken our time on animation and we think we've got it," says Boseley, pointing to *Phineas & Ferb* as the channel's biggest animated success. This fall, from the team behind *Phineas & Ferb* comes *Fish Hooks*, also a big debut for Disney US.

In live-action, there's *Shake It Up*, created by Chris Thompson (*Laverne & Shirley*, *Bosom Buddies*). The multi-camera series taps into the music/dance craze generated by Disney's High School Musical franchise, and chronicles the adventures of besties CeCe Jones and Raquel Blue. The aspiring pros get a shot at the big time as background dancers on teen dance show *Shake It Up*, *Chicago* and the action rolls out from there.

Marketing mix: "I see a real overlap with our new animation and the opportunities that exist online," says Nicole Morse, executive director of Disney Channels UK & Ireland. To engage audiences, Disney Channel is making the web a central part of its campaign to tease *Fish Hooks* and *Shake It Up*, with the former benefitting from a dedicated microsite that will allow kids to discover and interact with the show's quirky characters.

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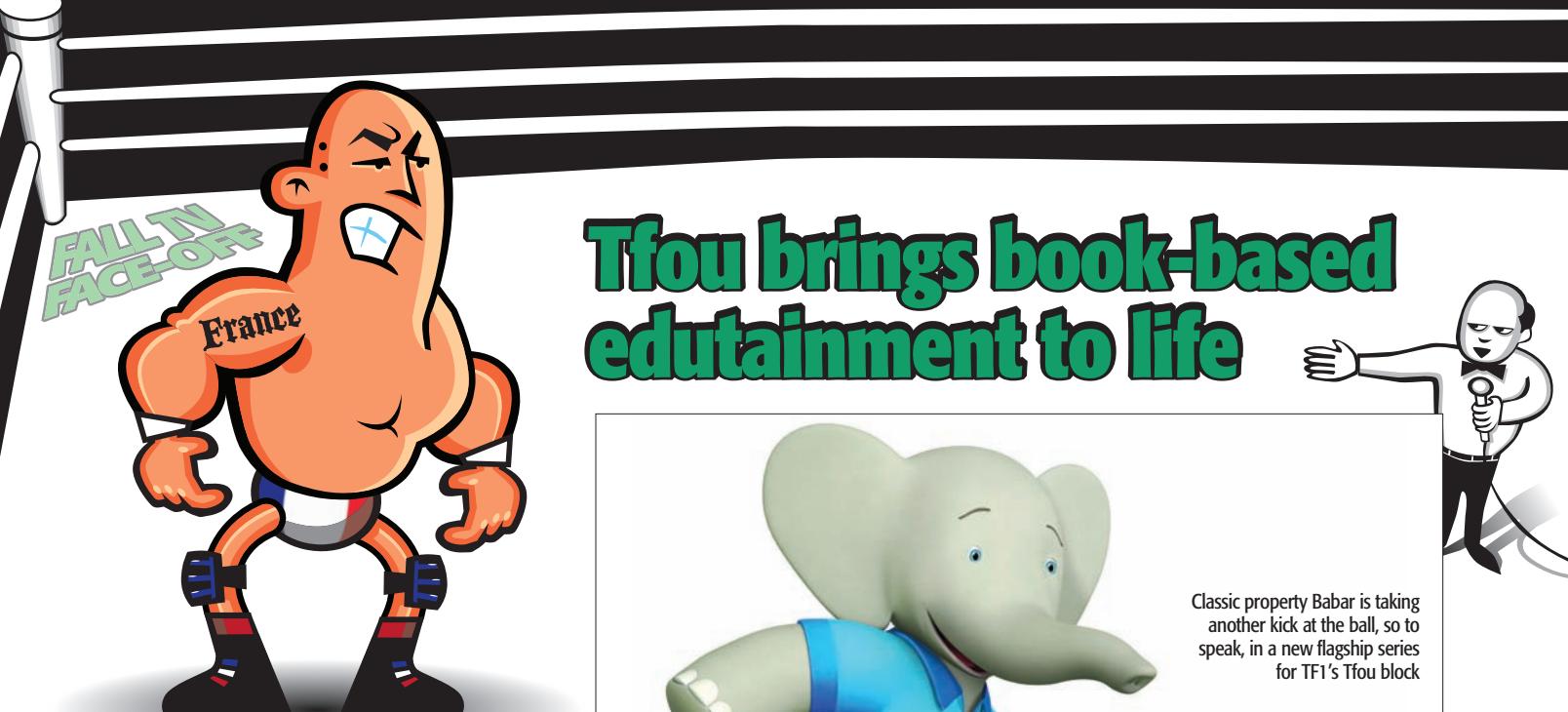


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Tfou brings book-based edutainment to life

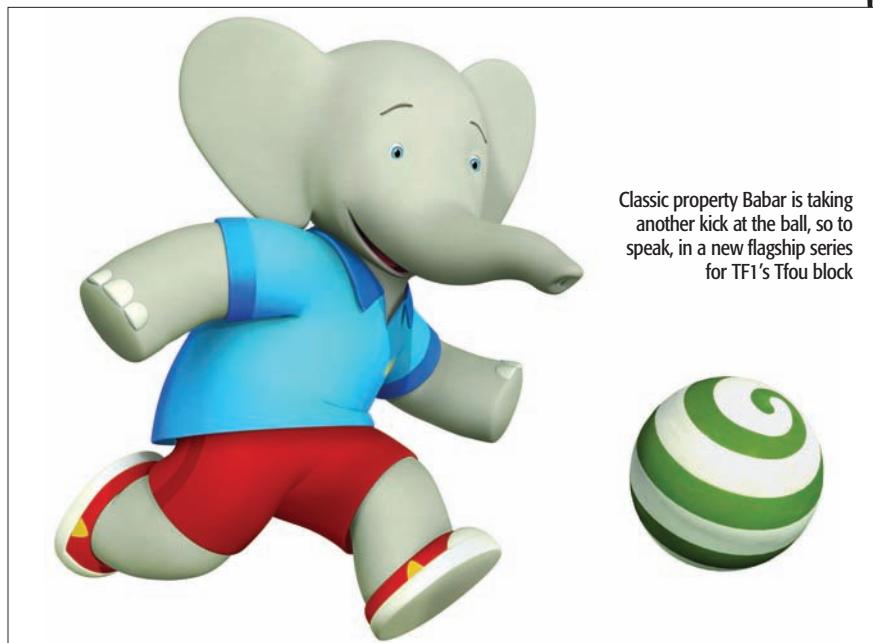


The net: With 60% of its animated content provided by European producers, TF1's kids programming block Tfou offers 1,000 hours of kids programming annually—a mix of animation, interstitials and magazine formats with a focus on healthy active living. Tfou airs programming for kids four to six on Wednesdays, Saturdays and Sundays until 8:30 a.m., followed by comedies for kids six to 10 until 11 a.m. (10 a.m. on Sundays).

Current hit: *The Miniavengers*, a co-pro between Futurikon, TSR and Teletoon France with the participation of TF1, has been a breakaway hit for Tfou. In January, it was the brand's number-one show, with a 35.5% audience share of kids four to 10. From September 1 to June 30, the show averaged a 33% market share. Outgoing TF1 head of children's programming Dominique Poussier calls the show—about a group of ordinary characters who transform their flaws into extraordinary superpowers—a "brilliant mix of humor and emotion."

The challenge: To maintain the block's 28% market share in France, which it's held since September 2009.

The strategy: TF1's co-production strategy focuses heavily on French production partners, producing five series annually with a mix of original content (two-thirds) and adaptations (one-third). While Poussier says the net is open to working with new French partners, TF1 is operating with a slightly reduced 2010/2011 co-production budget of US\$10.1 million. Previously TF1 invested



Classic property Babar is taking another kick at the ball, so to speak, in a new flagship series for TF1's Tfou block

approximately US\$14.2 million annually in new animation, devoting a similar sum to acquisitions (split between programming from indie producers and volume deals with Nick and Nelvana). In preschool—Tfou's sweet spot—TF1 continues to focus on European programming and concepts that combine humor and education.

Fall hopefuls: Heading into fall and the 2011 season, Poussier, who steps down at the beginning of this month, hedged her bets on two new CGI series based on classic children's publishing properties, and she expects them to sit well alongside Tfou's stable of 2-D programs. *Babar and the Adventures of Badou*, produced by Nelvana Studio and TeamTO in association with The Clifford Ross Company, launches at the end of this year. The 52 x 11-minute series follows the adventures of Babar's eight-year-old grandson Badou and his pals as they explore Celesteville. TF1 Licenses serves as L&M agent for the property in France and across multiple European territories, including Belgium, French-speaking Switzerland and The Netherlands.

Joining *Babar* is *The Jungle Book*, a co-production between DQ Entertainment,

MoonScoop, TF1 and Germany's ZDF. The 3-D show, based on the classic tale from Rudyard Kipling that Disney popularized with its 1967 big-screen adaptation, features beloved characters like Mowgli, Baloo, Bagheera and Shere Khan re-visioned for today's savvy five to eight demo.

"Both are new versions of timeless books, which should attract both children and parents," says Poussier, noting that co-viewing is a key objective for Tfou. "And the 3-D treatment and modernization of the adaptation add freshness."

Babar and the Adventures of Badou and *The Jungle Book* will be slotted in according to Tfou's scheduling strategy for new shows—airing once a week following launch, then once per day when enough eps have run to attract a stable audience.

Marketing mix: New series on Tfou are promoted in the press and on-air three weeks before launch, with preview eps streaming on Tfou.fr. *Babar* and *The Jungle book* are not exceptions. Post-launch, fans can view catch-up episodes of the current season.

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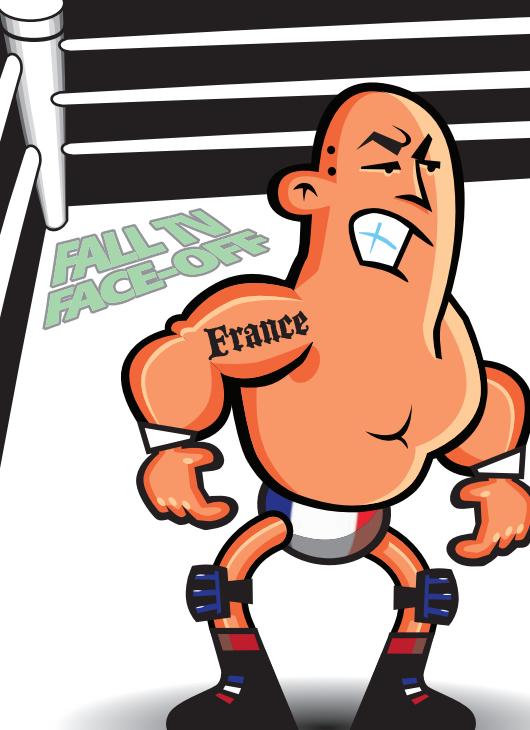
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Broad Ludo brand covers its bases with Winx spin-off and PBS hit



The net: France Télévisions offers preschool, kids and family programming under new umbrella brand Ludo on three general entertainment channels—France 3, France 4 and France 5. Airtime for kids programming across the three channels averages 60 hours per week (increasing to 85 hours per week during school holidays). The service includes interactive web portal Monludo.fr.

Current hit: Anakama Animation's *Wakfu* (52 x 26 minutes) has been a solid performer for France 3, boosting traffic to Monoludo.fr thanks to its MMOG component. France Télévisions is hoping to create buzz and excitement for the launch of the new season by repeating the first season on France 4 in the after-school block. New episodes will premiere on Monoludo.fr at the end of 2010 before hitting France 3.

The challenge: "On France 3, we still focus on comedy series and classic properties such as *Garfield*, *Titeuf* and *Marsupilami*—brands that draw family viewership, which is a key objective for general entertainment channels," says Julien Borde, associate director in charge of youth programming. "The challenge is that they have to fight with Nickelodeon content on TF1, like *Dora* and *Diego*, as well as with Disney content on M6."

The strategy: In January, France Télévisions announced plans to air more than 150 hours of exclusive series by June 2010 to help define Ludo's positioning on each channel and eschewed

blocking by age group. In August, the pubcaster reaffirmed its commitment to the Ludo brand with the announcement that it would increase kids programming across the three channels from 2,500 to 3,500 hours, sticking to its commissioning focus of making edutainment, ecological, publishing-based and comedy series.

In an effort to draw viewers to relatively new channel France 4, France Télévisions has focused its efforts on filling new morning, afternoon and weekend blocks with a mix of animation and live action. "Since January, the opening of late-morning and afternoon blocks on France 4 has given us new opportunities for the exposure of our action-adventure co-production inventory," says Borde. He adds that Moonsoop's *Code Lyoko* has drawn an average of 250,000 viewers in its new slot, with "strong results" for international series like *Storm Hawks* from Nerd Corps and Disney's *Recess*.

With France 4 finding its audience, the fall programming focus for France Télévisions will turn to France 3 and France 5.

Fall hopefuls: In September, the pubcaster launched Winx spin-off series *PopPixies* (52 x 13 minutes). "Targeting kids six to eight, this series skews a bit younger than our usual fare on France 3, but we are confident in the potential of the show," says Borde. Beyond its ties to the

uber-successful Winx franchise, the show has the comedic drive to attract large audiences.

Also bowing last month, edutainment series *Word World* (52 x 13 minutes) fits squarely within the pubcaster's programming strategy. Created by Don Moody for PBS, the preschool show promotes reading comprehension through short stories starring a bevy of animal characters composed of letters. "We worked very hard to ensure this English-learning show will be as relevant to a French audience as an American one," says Borde. "Our distribution arm is managing the licensing, and we are working closely with publisher Gallimard on a series of books to help kids and families practice English words." On Ludo's site viewers can find 12 interactive modules designed to improve their English skills.

Marketing mix: The launch of both series was supported by on-air and online campaigns, with an upcoming *PopPixies* toy range from Bandai to sustain momentum. The shows are also heavily supported on Monludo.fr. "In terms of web strategy, we first show episodes online to create buzz, then after linear launch, follow up with interactive content and a complete mini-site dedicated to each franchise," says Borde.

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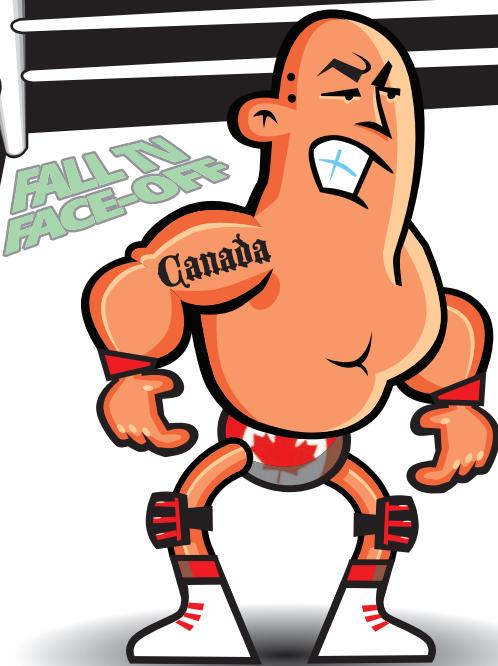


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Family Channel focuses on Fridays



The spy who lived in the cold—new Canadian series *Connor Undercover* has a prime weekend morning slot

The net: Astral-owned Family Channel is a commercial-free network targeting kids ages eight to 14 and families with a mix of series, movies and specials from the Disney catalogue and original Canadian productions. It's seen in more than six million homes across Canada.

Current hit: Madcap tween comedy *Wingin' It*, an original Canadian series from Temple Street Productions, has been Family's most popular series since its March 2010 launch. "Family has a good heritage of showcasing Disney content, and we've been working with our Canadian production partners to create programming we feel will fit well with it," says Kevin Wright, SVP of programming at Disney Channel/Playhouse Disney Canada. "*Wingin' It* is high-concept and the characters are realistic and relatable." But the show's greatest strength, Wright adds, is its writing. "With our original series, we write as if we're writing for adults, and then we make it better—we never speak down to our audience." The series has built-in street cred thanks to creator Frank van Keeken, whose adult-targeted shows include sketch comedy *The Kids in the Hall* and legal satire *Billable Hours*.

The challenge: "One of our key strategies has been to always give our audience something new—that's the core of our brand and tagline, Never a Dull Moment," says Wright. "But it's a challenge when you have a hit show like *Wingin' It* that doesn't have any new episodes until January. How do you bridge that gap?"

One strategy is to offer short-form content and continuously leverage it on-air, online and over the net's on-demand service to keep the show fresh and top-of-mind with viewers. "The producers have been fantastic with supplying short-form content, and we've also extended the equity of brand by launching a *Wingin' It* game online," notes Wright.

The strategy: Over the past few years, Family Channel has been overhauling its schedule to cater to younger kids on weekday mornings, switching over to older kids in the afternoon, with the Friday after-school block as its sweetspot. "Kids enjoy Fridays, not being at school and starting their weekend, so we've built the day up as a beachhead for programming," says Wright. "We're looking to expand our success there."

Fall hopefuls: Family leveraged that Friday focus for the September 17 premieres of Disney's *Pair of Kings* and Canadian series *Connor Undercover* from Shafestbury. The stunt kicked off at 5:30 p.m. with a two-part episode of *Pair of Kings*, which follows the adventures of fraternal twins who discover they are successors to the throne of tropical island nation Kinkow.

(The series began airing in its regular timeslot on weekend mornings at 11 a.m. on September 25.) Following an encore showing of *Camp Rock 2* (which debuted September 3), *Connor Undercover*—a spy series in which the president's daughter is sent to live with 15-year-old Connor and his family—launched in its regular timeslot at 9:30 p.m.

"We like to tease new series following big premiere events, when kids are in the mood for a taste of something new and we can capitalize on that broad audience," says Wright.

Marketing mix: With presence in more than six million homes, Family Channel has a solid promotional platform on the service itself and leverages that leading up to premieres. For example, the net aired a lot of behind-the-scenes content and music videos in advance of the premiere of *Camp Rock*. Family Channel also screens short-form content on Family.ca prior to the full-length series' launch and then follows up with full episodes post-launch. Beyond promotional content, the net markets to kids where they live with online media buys.

www.family.ca



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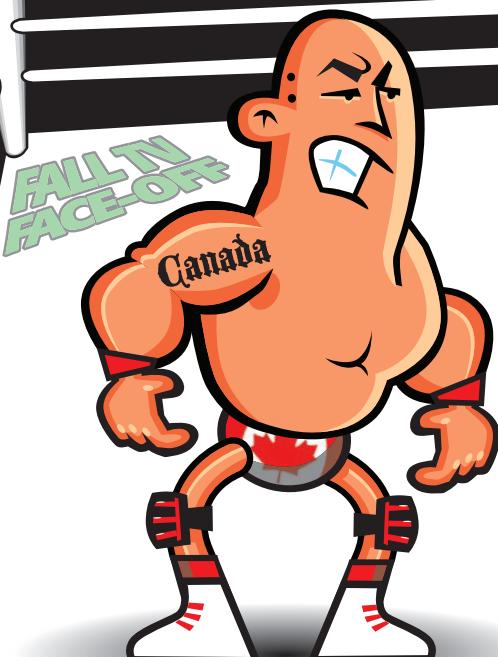
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Teletoon gets real with tween-targeted offerings



The net: Co-owned by Astral and Corus Entertainment, Teletoon offers animated and animation-related programming for kids, youth, young adults and families over separate English and French feeds for Teletoon and Teletoon Retro, reaching 7.7 million Canadian homes.

Current hit: Nelvana's *Spliced*, a Teletoon original production, has proven itself to be a dual performer since its April 2010 launch, finding success on-air and online. "It was a unique concept, with the off-the-wall humor that appeals to our core demo," says Carole Bonneau, Teletoon Canada's VP of programming. "It has been a great complement to another Teletoon series, *Johnny Test*, and fits the schedule perfectly. In English Canada, it's number-two behind *Johnny Test*." In French Canada, the series has enjoyed even greater success as Teletoon's number-one show for kids two to 11 from April to July.

The challenge: To build on the net's block strategy and generate an audience for new series by launching them in primetime and weekend slots.

The strategy: This fall, Teletoon is taking calculated risks with a pair of network firsts—and its efforts appear to be focused squarely on the tween segment, long the domain of rival nets Family Channel and YTV. "We first tried live action with *Majority Rules*—it's a new thing for us, so we need to test it out and see how our audience responds," says Bonneau. "It's Teletoon, so comedy is key." So when



Fresh TV, the Canadian proco behind tween toon franchise *Total Drama Island*, pitched network execs on its concept for *My Babysitter's a Vampire*, they knew they wanted turn the genre on its head with a comedic spoof. Bonneau describes the series as "*Twilight* meets *Adventures in Babysitting*" with the smart humor that drives co-viewing. So its first live-action feature film will, appropriately enough, anchor the network's Halloween push, premiering as a 90-minute special this fall before returning as a series in 2011.

Teletoon will also bring a game show mixing live-action with animation to the schedule this fall with the tween-targeted *Skatoony*. Formatted from Cartoon Network UK's quiz show, in partnership with marblemedia, *Skatoony* marks Teletoon's "first-ever hybrid and game show," says Bonneau. Launching in Teletoon's Really Really Awesome block as part of the channel's Extra Awesome Thursdays initiative, *Skatoony* will enjoy the support of an integrated marketing campaign.

To generate an audience, Teletoon airs a hit show Monday to Wednesday in Really, Really Awesome, with a new show or episode taking the spotlight on Thursdays—so *Skatoony* will enjoy a lead-in from hit series *Spliced*.

Fall hopefuls: Premiering Thursday, October 28 at 8:30 p.m., *Skatoony* is a 13 x half-hour *Hollywood Squares*-inspired

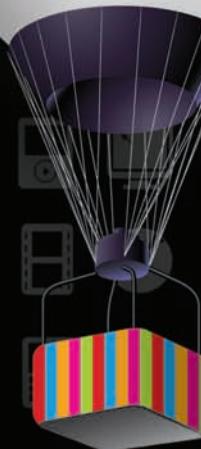
game show featuring real kids and an assortment of well-known animated characters from other Teletoon original productions. And the *My Babysitter's a Vampire* special is slated to launch on Saturday, October 9 at 7 p.m. The film tells the tale of innately curious 13-year-old Ethan, whose parents punish him by hiring a babysitter. Hilarious drama ensues when Ethan discovers that his new babysitter is not only a hot sophomore, but also a blood-sucking vampire.

Marketing mix: At press time, Teletoon was planning a red carpet premiere screening of *My Babysitter's a Vampire* for this month, with film-related activities and a Q&A session with the cast and crew. It's also planning ticket giveaways at schools in the Toronto area to get kids to attend. The on-air premiere will be supported by radio, online and print advertising. "With print, because the film skews older, we'll focus on outlets like *The Magazine*, and may partner with *Whoa* magazine on a special issue," says Karen Touma, Teletoon director of marketing. In terms of online, Teletoon is developing a microsite featuring behind-the-scenes footage and cast interviews with a 3-D component. And to that end, the net handed out 3-D glasses during the Most Awesome Summer Tour to drive kids to the website and premiere.

www.teletoon.com



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On the move



Richard Bickersteth



Patty Clark



Jenni Glen



Cynthia Kennedy

41 Entertainment (London, England, 44-790-373-0652): The production and distribution company has tapped **Cynthia Kennedy** to sell its growing catalogue of animated fare. Working out of 41e's London office as VP of sales and marketing, Kennedy is looking after English, French- and German-speaking markets for all forms of exploitation, including the management of agents and building sales for properties like *Blake: Double Identity* and *Sally McKay*. Kennedy comes from Zodiak Entertainment and has prior experience at A&E Television Networks.

ABC Family (Los Angeles, California, 818-460-6689): Television and radio exec **Michael Riley** has been named president of ABC Family. Riley will have oversight of the channel's original programming and acquisitions, franchise management, marketing, sales and operations, as well as responsibility for its strategic and creative direction. Riley makes the move from his previous role as SVP and GM of Radio Disney, where he oversaw the strategic management of the Radio Disney network and its portfolio of 36 radio stations. He joined The Walt Disney Company in April 2008 after holding various senior roles at Turner Broadcasting. His replacement at Radio Disney will be announced soon.

Baby First TV (Los Angeles, California, 310-443-9853): The international 24/7 channel for babies and toddlers has promoted **Itamar Daube** from creative director to VP of creative. He will direct the creative development of all network series and their cross-platform extensions, including mobile and web. Prior to joining BabyFirstTV in 2006, Daube gained experience in the visual communication industry by handling a broad variety of media and content platforms, from cellular games and web development, to TV animated series, advertising and branding.

Copyright Promotions Licensing Group (Munich, Germany, 49-899 610 900): **Gerold Kolenbrander** has stepped down as MD of CPLG Germany after 14 years with the company. Taking over the post is **Joachim Knödler**, who has served as director of sales and retail since joining in 2003. Prior to CPLG, Knödler worked at both Hasbro and The Marketing Store. And stepping into the role of sales and retail director is **Sibylle Braune**, who spent the last 10 years at Merchandising Media, where she was director of licensing and home entertainment. In her new position, Braune will also be handling the toy and games categories in order to extend licensing activities in these areas.

Fluid World (London, England, 44-759-053-7579): The official UK licensing agent for Sanrio has appointed former 4Kids senior licensing manager **Sandra Arcan** to the role of brand manager. Arcan's primary focus is working with key retailers as well as developing new business across the Sanrio portfolio. During her time at 4Kids, Arcan managed EMEA licensing programs for key categories including fashion, accessories and home.

The Hub (Los Angeles, California, 818-531-3600): Discovery/Hasbro joint programming venture The Hub, set to launch this month, has bolstered its marketing team with the appointments of **Michael Grover** and **Cindy Slocki**. Grover has been named director of consumer marketing and is now responsible for developing and implementing consumer-facing marketing and promotional campaigns, working across all relevant company areas to leverage the assets of both the network and its related programming. Previously, he served as marketing manager for Cartoon Network. As director of integrated marketing solutions, Slocki is overseeing the development and execution of integrated sponsorships. Prior to joining The Hub, she served as a brand director at United Media, managing IP like Peanuts.

John Wayne Enterprises (Newport Beach, California, 949-631-8411): The exclusive owner and licensor of the John Wayne brand has appointed **Lisa Streff** to the newly created position of SVP of global partnerships and licensing, charging her with spearheading domestic L & M and partnership initiatives, and international expansion of the brand. Aside from growing two core licensing programs for adult and young adult male targets, Streff will lead the development and execution of a new John Wayne-branded licensing and entertainment program for kids. Streff has more than 15 years experience in the consumer products industry, most recently serving as SVP of US consumer products at Cookie Jar Entertainment, overseeing sales and retail development for properties such as Strawberry Shortcake and Caillou.

Looking Forward Productions (Kent, England, 44-158-021-1623): Hasbro licensing vet **Richard Bickersteth** has set up his own UK-based firm, which now offers professional and consulting services to the kids TV, licensing and TV game show industries, particularly in the area of music licensing. During his 15-year tenure at Hasbro, which started in 1995, Bickersteth moved from international licensing manager up to his latest post as VP of international entertainment and licensing. Bickersteth will serve as MD of the privately funded

Looking Forward, which he says has a particular interest in the convergence of the TV and digital industries. The company's co-director hails from the record business, which complements Bickersteth's previous experience managing pop bands and the company's focus on music rights.

PBS Kids Sprout (Philadelphia, Pennsylvania, 877-768-8411): The 24-hour US preschool destination available on TV, on demand and online, has restructured its marketing department with the promotions of **Jim Multari** to VP of marketing and research and **Jenni Glenn** to VP of communications and marketing. Multari and Glenn will collaborate and lead all marketing, communications and research strategy for the network in an effort to build awareness, distribution, viewership and loyalty for the Sprout brand. Multari adds consumer, affiliate and ad sales marketing to his existing duties, managing research and analytics for the network. Prior to joining Sprout in May 2006, Multari led the marketing and communications efforts for Research for Better Schools, an educational research nonprofit located in Center City, Philadelphia. In her expanded role, Glenn will add cause marketing, social media and parent-directed messaging on Sprout's website to her existing duties of overseeing all external and internal communications and media relations.

Smarty Pants (Jonesborough, Tennessee, 203-847-5766): Youth and family research and consulting firm Smarty Pants has welcomed

Patty Clark to its executive team as senior research director. Based in the firm's Chicago office, Clark will help lead qualitative and quantitative departments on the continued growth of the company's custom and syndicated research services. It is a role that taps her 15 years of experience leading strategic consumer research into youth and family demos. Most recently, Clark was research director of US consumer & business insights at McDonald's, where she spent five years leading the QSR's consumer research on kids, moms and the Happy Meal brand.

Total Nonstop Action Entertainment (Nashville, Tennessee, 615-244-5557): Former Sony Pictures Consumer Products EVP **Al Ovadia** has taken up the post of chief marketing officer for the wrestling-focused brand. TNA Entertainment produces flagship television show *TNA iMPACT!*, which is currently broadcast in more than 100 countries worldwide, as well as on pay-per-view, live event and home video platforms. Ovadia is devoting his energies to the growth of the TNA Wrestling brand as well as outbound licensing activity. (Jakks Pacific holds the master toy license for TNA at the moment.) Prior to his stint at Sony, where he co-managed Spider-Man's film-based L&M program with Marvel, Ovadia worked as VP of licensing and merchandising at Twentieth Century Fox, concentrating on The Simpsons, and as VP of network creative services at NBC Television.

Amy Friedman puts head *and* heart into her new business

Despite the obvious physical link, the name of Amy Friedman's new company doesn't refer to the color of her hair. The moniker Redhead Consulting, explains the former Nickelodeon programming exec, represents the relationship between creativity (red heart) and strategy (head)—the cornerstones of her fledgling consulting business that's opening its doors on October 1.

After working for Nickelodeon for the past 23 years, Friedman stepped down from her role as TeenNick's SVP of original programming in early summer. She's now putting her diverse expertise in branding, launching channels and overseeing content development into New York-based Redhead.

The decision to set up her own business, Friedman says, was driven as much by a need to make a lifestyle change as it was an opportunity to capitalize on creative, strategic and funding models surrounding content production that have evolved from the digital landscape.



Ex-TeenNick development exec Amy Friedman's Redhead Consulting launches this month

"The world is changing so dramatically and people are looking for new and different ways to spend money," Friedman says. "There are different ways to distribute content in the form of, for instance, branded entertainment." With her focus

revolving around branding, crafting business strategies and making pro-social content, Friedman anticipates Redhead will benefit players wanting to tap into the experience of a seasoned executive trained within a youth-oriented media powerhouse.

Friedman joined Nickelodeon in 1987 in the branding group and went on to become the founding creative director of the network's Creative Lab. In 1999, she was instrumental in launching Noggin (now Nick Jr.), Nickelodeon's commercial-free preschool channel, and she later launched The N (dubbed TeenNick last year).

While she remains tight-lipped on Redhead's initial projects, Friedman does list Nickelodeon among her first clients. The two will be collaborating on an upcoming TV/web hybrid project. And over the next few months, she will also be hammering out her company's international business plan. Friedman is definitely looking to work on projects that aren't entirely exclusive to the American market. **WGG**



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Register online at www.dustormagic.com or call 800-993-9499 (9-3 EST). If you can't make it this year, you can submit your product (see <http://childrenstech.com/kapis>) or send 60 copies of literature, to Dust or Magic, 120 Main Street, Flemington, NJ 08822. Items generally cannot be returned; please call if you have questions.



Who's coming this year?

2010 speakers include **Kathleen Alfonso**, Director of Play Labs, Fisher-Price; **Daren Carstens**, Carstens' Studios; **Barbara Chamberlin**, Learning Games Lab, NMSU; **Mandeep Singh Dhillon**, CEO, Togetherville; **Caroline Hu Flexer**, Duck Duck Moose; **Claire Green**, President, Parents' Choice Foundation; **David Kleeman**, President, American Center for Children and Media; **Jim Margraff**, CEO, Livescribe; **Ann McCormick**, Founder, The Learning Company; **Lane Merrifield**, Executive VP, Disney &



Lane Merrifield

Co-Founder and GM, Club Penguin; **Robin Raskin**, Living in Digital Times; **Jesse Schell**, Professor, Carnegie Mellon University and CEO, Schell Games; **Bill Shribman**, Executive Producer, WGBH; **Mark Schlichting**, Creator, The Living Books; **Scott Taylor**, President and Founder, 360KID. **Michael Colombo** (NYU ITP) and **Traci Lawson** (Columbia TC) will be producing the demos. Dust or Magic was created by *Children's Technology Review*.



Jesse Schell



Get Smart! Get Interactive!

MIP Jr.	Oct. 2-3	Cannes, France	33-1-4190-4400	www.mipcomjunior.com	TV/Prod/Prog/Dist
MIPCOM	Oct. 4-8	Cannes, France	33-1-4190-4400	www.mipcom.com	TV/Prod/Prog/Dist
Fall Toy Preview	Oct. 5-8	Dallas, TX	212-675-1141	www.toyassociation.org	Toys
CARU Annual Conference 2010	Oct. 6	New York, NY	212-705-0113	www.narcpartners.org/events	Advertising
Frankfurt Book Fair	Oct. 6-10	Frankfurt, Germany	49-69-210-2256	www.book-fair.com	Publishing
New York Comic-Con	Oct. 8-10	New York, NY	203-840-5321	www.newyorkcomiccon.com	Publishing
ABC Kids Show	Oct. 10-13	Las Vegas, NV	210-691-4848	www.theabcsshow.com	Toys
China Toy Expo	Oct. 12-14	Shanghai, China	010-66038881-217	www.china-toy-expo.com	Toys/Merch
Ottawa International Animation Festival	Oct. 20-24	Ottawa, Canada	613-232-8769	www.ottawa.awn.com	Anim/TV
Cinekid Festival	Oct. 20-29	Amsterdam, The Netherlands	31-20-531-7890	www.cinekid.nl	Film
KidScreen's Transmedia Bootcamp Amsterdam	Oct. 29	Amsterdam, The Netherlands	416-408-2300	www.kidscreen.com/transmedia	360° brand building
American Film Market	Nov. 3-10	Los Angeles, CA	310-446-1000	www.ifta-online.org	Film
SPAA Conference	Nov. 16-19	Sydney, Australia	61-2-9360-8988	www.spaa.org.au	TV/Prod/Prog/Dist
Toy and Game Inventor Fair	Nov. 18-19	Chicago, IL	847-677-8277	www.toyandgameinventors.com	Toys/Games
KidScreen's Transmedia Bootcamp Toronto	Nov. 19	Toronto, Canada	416-408-2300	www.kidscreen.com/transmedia	360° brand building
Chicago Toy and Game Fair	Nov. 20-21	Chicago, IL	847-677-8277	www.chitag.com	Toys/Games
Cartoon Feature	Nov. 22-24	Munich, Germany	322-242-9353 (Belgium)	www.cartoon-media.be	Film/Anim
Média-Jeunes	Nov. 26-27	Montreal, Canada	514-597-6809	www.act-aet.tv	Prod/Dist
Dubai World Game Expo	Nov. 29-Dec. 1	Dubai, UAE	971-4362-4717	www.gameexpo.ae	Inter/Games
Dubai International Character & Licensing Fair	Nov. 29-Dec. 1	Dubai, UAE	971-4362-4717	www.character.ae	Lic/Merch
Asia Television Forum	Dec. 8-10	Singapore	65-6780-4697	www.asiatvforum.com	TV/Prod/Prog/Dist
Singapore Toy & Comic Convention	Dec. 10-12	Singapore	65-9-001-1101	www.singaporetgcc.com	Lic/Merch
Consumer Electronics Show	Jan. 6-9, 2011	Las Vegas, NV	301-631-3983	www.cesweb.org	Inter/Merch
Retail's BIG Show	Jan. 9-12	New York, NY	708-486-0725	www.nrf.com/annual11	Merchandising
Hong Kong International Licensing Show	Jan. 10-12	Hong Kong	852-183-0668	www.hklicensingshow.com	Lic/Merch
Hong Kong Toys & Games Fair	Jan. 10-13	Hong Kong	852-2240-4435	www.hktoymart.hktdc.com	Toys
NATPE	Jan. 24-26	Miami, FL	310-453-4440	www.natpe.org	TV/Prod/Prog/Dist
The Toy Fair	Jan. 25-27	London, England	44-207-701-7127	www.toyfair.co.uk	Toys
Nuremberg Toy Fair	Feb. 3-8	Nuremberg, Germany	49-91-1998-1316	www.nurembergtoymart.com	Toys
Toy Fair	Feb. 13-16	New York, NY	212-675-1141	www.toyassociation.org	Toys/Games
KidScreen Summit	Feb. 15-18	New York, NY	416-408-2300	www.kidscreensummit.com	EVERYTHING KIDS!
Game Developers Conference	Feb. 28-Mar. 4	San Francisco, CA	415-947-6000	www.gdconf.com	Inter/Games
Bologna Children's Book Fair	Mar. 28-30	Bologna, Italy	39-051-282-111	www.bookfair.bolognafiere.it	Pub/Lic
MIPTV	Apr. 4-8	Cannes, France	33-1-4190-4400	www.miptyv.com	Prod/Prog/TV/Dist
Cartoons on the Bay	Apr. 7-10	Portofino, Italy	39-06-37-498-315	www.cartoonsbay.com	Anim/TV
London Book Fair	Apr. 11-13	London, England	44-208-271-2124	www.londonbookfair.co.uk	Publishing
Licensing International Expo	June 14-16	Las Vegas, NV	203-882-1300	www.licensingexpo.com	Lic/Merch
DISCOP East	June 21-23	Budapest, Hungary	33-1-4229-3224 (France)	www.discop.com	TV/Prod/Prog/Dist

Industry Legend

 Advertising-Ad
 Animation-Anim
 Apparel-App

 Distribution-Dist
 Electronics-Elec
 Film-F

 Games-Gam
 Home Entertainment-HE
 Interactive-Inter

 Licensing-Lic
 Manufacturing-Mfg
 Marketing-Mktg

 Merchandising-Merch
 Multimedia-MM
 Production-Prod

 Promotion-Promo
 Programming-Prog
 Publishing-Pub

 Sports-Sp
 Toys-T
 TV-TV



FamilyFun balloons

Family-focused custom media and marketing group Disney FamilyFun Magazine is making its way into the licensing space with three new product lines that include branded books, a line of personalized party products and themed craft kits. The latter, from Horizon Group USA, hit State-side Walmart shelves this month with a Halloween theme (such as Spooktacular Puppets and Boo-tiful Balloons) priced at US\$5 per kit.



Lazy boy

South Korean visual communications studio BZE is getting a rise out of couch potato behavior with Potato Baru, an openly lazy puppy who loves eating chips on the couch. Baru, which drew attention at the country's Character Fair in July, is accompanied by Tory the hamster and Yamy the chicken. BZE is currently exploring potential animation opps for the trio.



Battle of the bandz

Ty UK is getting on-board the silly bandz wagon with Beanie Bandz based on a number of Sanrio characters. The toy company is tapping the highly collectible nature and affordability of the popular trend with its initial 12-pack of Hello Kitty Beanie Bandz priced at US\$6 apiece. It's not an, er, stretch to say they'll be a hit with girls.

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